IDOLATOR--A Buddhist would describe himself as being a "skundey chhak phulkhan" i.e., "a god image worshipper," but a Mahomedan would call him a "kalaKHi skunda chhak phulkhan," i.e., a worshipper of mud-god images." WT 778 779 798

[66]IMMORTALITY--meeSHeeches. Ladákis think that an angel once brought a pitcher, filled with the water of life (doortshey i chhoo) to earth. One man drank a little of it, and in consequence, though he grew infirm and old, he could not die. The angel seeing this, returned to heaven, and reported the matter to the Deity, who then came to the conclusion that immortality was not suited to this world. He then ordered the angel to remove the water of life, and the angel fearing that if he emptied it out, some animal might drink it, took the pitcher containing it, to the top of a fir tree, where he fastened it to a branch, and left it. Soon after, some crows began to peck at the pitcher, and thus broke it and spilled the water of life over the spines of the fir, these therefore became evergreen, at the same time the crows beaks were splashed with the water, and the result is that a crow's lifetime extends to a hundred years. WT 773

This tradition probably dates back to a period anterior to the introduction of Buddhism into Ladák.

[67]INCANTATION--nganchhos. According to Jaschke, Buddhist incantations consist mostly of unmeaning Sanskrit syllables, in the recital of which, however, perfect accuracy is requisite. WT 788 779

INCARNATION--In Ladák, an "incarnation" or "avatár" is generally spoken of as a "skooSHok," but the correct word is skoochhok. In classical Tibetan "skoo" means "body" and "chhok" means "best" or "superlative." WT 775

In Lhása the use of the word "skooSHok" is not confined to "incarnations" and it is applied, as a term of respect, to any great man. In Ladák I have never heard the word used, otherwise than with reference to an incarnation, but I am informed by the Reverend F. Redslob, of the Moravian Mission at Leh, that he is occasionally termed by the people a "skooSHok". T 775 554 WT 554

The proper word for an incarnation is "sprulskoo" or "sprulpa" (pronounced in Ladák srulkoo or SHulkoo) this word too is understood in Ladák, but is less frequently used than the word "skooSHok." WT 775

skin color of the goddess is the blue of the terror deities; her bristling, upright hair surrounds her huge head like flames, upon which has been placed a crown consisting of the skulls of killed enemies. From her three eyes she darts forth lightning. The goddess is dressed in only a loincloth of tiger skin and the skin of a human being; her belt is formed by snakes. Her right hand swings as a weapon the terrible trident, while in her left hand she holds the bowl of a skull filled with the blood of enemies. On the first day of the first month in the year a great mass is celebrated in honor of dPal-ldan Lha-mo in the monastery temple in the neighboring Lamayuru monastery. This mass is performed in order to appease the anger of the feared goddess /44/, because the "unbelievers" constantly provoke her by their activity.

No wonder the imagination of Namgyal was most strongly aroused by all these narratives and pictures--in time Konchog Trashi acquainted his knowledgeable pupil with a great mass of Tibetan-Buddhistic divinities, with Buddhas and demons--and no wonder fear constantly gained increasing dominance over the boy. At night when it was dark he scarcely dared to take the short path which led from their meeting place to his house. Every step of the way he was accompanied by pictures of those demons and terror gods whose figures and actions the old storyteller had so drastically placed before his eyes. Everywhere he thought he could see the hideous, grinning grimaces; in the rushing of the wind, in the gurgling of the river, in the shriek of the eagle, in the call of the stone-finch, the boy heard the voice of the Dreadful One, her furious, spine-tingling "Alala!" Fear held the hitherto so courageous boy in its ban for a long time and inhibited his activities and his development.

By now Namgyal had heard enough about gods and demons and of their mostly pernicious activities. For the time being he had no desire to hear them any more. On the other hand, he was fascinated by the stories of a lama who wandered around the countryside. Once during the winter he came to the village and stayed there for an extended period of time. To the people who crowded around him every day he showed painted pictures mounted on linen cloth and supplied with a border of silk. These pictures had round sticks attached to them at the top and at the bottom and they could be rolled up like a geographical map which is hung on the wall. The pictures represented scenes from the life and legend of Gautama Buddha. The boy was particularly interested in the stories of the 550 births of Buddha which preceded his last birth and at which he was born now as a god and now

713 as a human being in the most different classes of society, as a nymph, as a water devil with an elephant's head, as an animal (lion, antelope, king of the rats, wood frog, vulture, crow, and so on); but in all these different states of existence he nevertheless always remained the Bodhisattva (23) who strives for release and who distinguishes himself

> 23 A Bodhisattva is a completely divine being which by its efforts, continued through many births, to achieve release from the bonds of terrestrial existence through striving after virtue and the performance of good works, has finally arrived at illumination (Bodhi) and with that at the expectancy of salvation by being blown away into nirvana. Out of pity for the living beings who are still suffering in the cycle of rebirths, the Bodhisattva as yet renounces his final dissolution in order to participate in the work of releasing those beings (human beings, animals, gods, and so on). Thus Gautama Buddha was a Bodhisattva until his "extinction" in nirvana.

by doing good, the being which is filled and led by love and compassion for all fellow beings.

The following is one of these stories about the pre-birth of the Buddha (Jataka /45/ narratives). Once the Bodhisattva, the later Gautama Buddha, was born as a king's son in India. One day he went for a walk in the jungle with his following. There he encountered a tigress with her young cub, who showed all signs of exhaustion. She seemed close to starvation. Filled by strong love and compassion, the prince left his retinue behind and went up to the tigress and lay down before her in order to have her tear him to pieces. But the animal was too exhausted and too tired to do so. Thereupon the king's son took a stone and scratched his skin in various places so that the blood came forth. Now the tigress licked the blood that welled forth and in so doing she was sufficiently strengthened so that she was able to consume her benefactor. The latter, however, on the basis of this new good deed, advanced another great step further on the way towards perfection, the way towards final complete salvation.

In the most widely different forms of existence Gautama sacrificed himself in this way for the benefit of other creatures. Once, when he was reborn in hell, he even released himself from damnation by expressing pity for the tortures of another damned being. Another

time Gautama was born in India as a fox with a valuable fur. The reigning prince of the land saw this fox in a dream and ordered his hunters to get him this fur at any price. He threatened his huntsmen that they would all lose their lives if his wish should remain unfulfilled. Since the rajah was known to be cruel and unscrupulous, the threat aroused great fear among all the hunters. Meanwhile one of them was so lucky as to encounter the fox. The hunter had scarcely made preparations to catch the fox when the latter came up to him and surrendered himself into the hands of the hunter. But he made the condition to the hunter that he should not kill him but that he should skin him alive so that the sin of killing him might not rest as a burden on the hunter. By this the Bodhisattva saved the lives of all hunters in the country. The next consequence of this act of self-sacrifice was that thousands of flies, ants, and other insects settled on the skinned fox and consumed it. Such extraordinary acts attracted the attention of the gods and of all living beings, earthquakes and other natural phenomena /46/ broadcast them throughout the world, a rain of flowers fell down upon the Bodhisattva. And again he rose up another step on the way to perfection and release.

As fantastic as many of these stories were, they nevertheless made a deep impression upon Namgyal's sensitive mind which was oriented towards the religious. He thought a great deal about these matters, especially while tending the sheep and goats in the solitude of the mountains.

Sometimes Konchog Trashi also told Namgyal fairytales for the latter's pleasure and for that of other listeners. So one day the old man told him the following tale.

The Fairytale of the Sly Fox, the Wolf and the Bear

The fox had already done much mischief and by sly means he had succeeded in killing the wolf, the bear, yes, even the lion, the king of the animals. Then one day there appeared a wolf and a bear, relatives of the killed, before the lion, the new king, and indicted the evil fox for his outrageous deeds. The king ordered them to bring the criminal before him. They found the fox and he went with them part of the way, even though he was very much afraid.

On the way to the judge they encountered a lama (monk) who was riding on his horse with his parasol opened up. On his back he was carrying the bag which contained his provisions for the journey. The

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High up above where the glacier lioness (64) lives,

64. The "white ice lioness with her turquoise-colored mane" (sen-ge dkar-mo gyu-ral-can), a personification of the glacier, the riding animal of the goddess of heaven; she is one of the mythical animals of ancient Tibetan mythology, which are there associated with the gods, just as /the "wild queen of the birds" and the other animals mentioned in note 65, which in the original text follows directly after note 64. --translator./

[773]

Dear guests, please tell us, how did you get through?
Thunderbolt rock is fenced off to the right
By the mountain where the Queen of the Birds (65) is on guard.

[773]

65. The "wild Queen of the Birds" (bya-rgyal rgod-mo), further the "giant, striped Tigress" (rgya-stag k'ra-bo), the (female) "Fish Golden-Eye" (k'yu-ru nya-mo--or--nay-mo gser-mig) and some others in verses 2, 3 and 4 /are all mythical animals of ancient Tibetan mythology, as explained in the previous note./

Pray, tell, you gentlemen, how came you through?
To the left in the sandal wood forest
The Giant Tigress lies lurking;
Dear guests please tell us how you got through?
Down below three of the valleys are closed off
By the brook where little fish Golden-Eye snaps.
Pray, tell, you gentlemen, how came you through?
Heroes from the Nine-stone Castle! (66)

66. The sense of this first line of the verse is difficult to grasp. It is not clear what is to be understood by the Nine-stone Castle /"Neunsteinburg"/. Perhaps it would be more correct to translate it as "You wanderers over the Nine-stones."

What has brought you into this land,
Into the midst of this village, tell?

Chorus of the Chirpon people in the yard:

Is that not right, worthy friends?

585 The Nyaopas answer:
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The wild yak's horn is forced
By the hero Mogchen rem-pa (85).

[773]

85. rMog-ĉen rem-pa, meaning "great, strong helmet." This, like the names in verses 2 and 3, are the names of mythical heroes of pre-histor,.

The hero A-p'o bstan-yan (86)

86. Ap'o bstan-yan. Ap'o means "father" in the dialect of Baltistan and Lower Ladakh; these heroes are designated by this title.

Seizes the tiger with his fist.
Only Jaksha źon-t'og (87)

87. Yag-śa źon t'og in Tibetan.

Catches water with a sling.
Only the swallow bird
Builds a castle out of loose sand.
Only the water itself (88)

88. Here probably the waterfall is meant.

Wounds the water with swords.
A bird that gives birth to young
Is the bat (89).

[825]

89. It should not surprise us that the bat is counted among the birds by the Tibetans when we consider that in German medieval books of natural history the bat was classified in the same species.

An animal of prey which lays eggs
Is the quick weasel (90).

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90. The assertion that the weasel lays eggs is to be explained

from the fact that this evil robber of nests is often seen with an egg in its mouth, which led to the erroneous conclusion. 585 533 539

And the "rock-partridge's trace" which runs along the mountains there: [825]
They are veins in the rock (91).

91. Quartz vein in the slate cliff.

The crystal mistress who rules over a thousand colors the pale North
Is Bruguma (92)

92. aBru-gu-ma, the wife of the mythical king Kesar. The "colors of the North" seem to indicate the northern lights. [773]

The mantle for the large slate mountain
Is probably sewn by Vishvakarma, the heavenly smith (93).

93. The Hephaistos (Vulcan) of Hindu and Buddhist mythology is meant by this "heavenly smith."

Teeth in addition to its pair of wings
Has the bat in its mouth.
You people who are giving fiddles and demanding a solution!
It will be necessary to take something away from you.

Chorus: Good, you mighty friends!
Om, hail to you!

/90/ After further examining questions in the form of a song there finally comes the following song as the concluding one, which is sung alternately:

The people of the Chirpon house are still singing with the gate locked:

Many a one is distinguished through his wisdom,
Many a one is so only by his birth
There are many who know nothing.

counted among the planets, and they are considered animate 821
divine beings which have an influence upon the fates of human beings and are worshipped as gods.

The glacier above is a carpet, I ween, 585
For the lion with the turquoise-colored mane. 533
The high rocks carpet are 539
For the large ibex quick as the wind.
The mountain lake blue as carpet may suffice
For the wife of the fish with the golden eyes.
The castle so high, so proud and so fine
Must the nobleman's carpet be.
The great earth's mighty spaces
Signify the Chinese Emperor's carpet.
In the saddle cloth with the blue edge
Agu Palle (100) his carpet found.

100. A-gu p'al-le, one of the 13 heroes of the Tibetan Kesar myth. [773]

The brown fur of the wild sheep must be
Agu Khru btungs' (101) carpet, I suppose.

101. A-gu k'ru btuns, another of these heroes who has the head of a falcon.

The meadows and woods must be
A carpet for birds large and small
This roll of cloth here? A carpet fine
For the seven (102) Nyaopa brothers it must be.

102. Seven Nyaopas may be active at a very large wedding.

The Chirpon people call out loud: "Good, you noble friends! 585
Now take your place and drink a little bowl of beer!" Finally /Following p. 96 there are two full-page illustrations, one of a "Tibetan bride (without her bridal hat)"; the other of a "Bridegroom in Ladakh."/ /97/ the five "Nyaopa brothers" sit down on the carpet in the places appointed for them near the tent entrance, and then they are served with ample food and drink.

776 host of the local deities of this "sinister snow-covered country." The last-named, after they had been "converted" by Padmasambhava (146),

[771] 146. Padmasambhava, the Buddha priest and great Tantrik magician from Udyana (in present-day Afghanistan) came to Tibet with his priests and monks around the middle of the eighth century of our era, having been called in by king Trishrongldetsan. In an adventurous manner he then proceeded to "convert" the Tibetans to Buddhism, and in so doing he spread in that country the doctrine which had already been badly corrupted in India and particularly in his own home land. [773] According to the saga he defeated and "converted" the gods and demons of Tibet in violent battle. They were overcome by him and were bound by an oath not to fight against Buddhism henceforth, but to promote and protect it in the future. Concerning Padmasambhava, compare Ribbach, "Vier Bilder des Padmasambhava und seiner Gefolgschaft," Supplement No. 5, of the Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten, Hamburg, Museum für Völkerkunde, 1917.

were all more or less regarded as objects of worship, or at least they constantly had to be appeased through exorcisms and offerings. Finally the entire pantheon of the Bon religion was likewise readily incorporated into the Buddhistic pantheon.

782 The oldest form of prayer was the so-called "formula of refuge." We will give here one form of the expanded formula of refuge (skyabs-agro) of the unreformed lama sects: "All we living creatures take our refuge with Buddha on the basis of the intercession of the lamas; we take refuge with the Law (Dharma); we take refuge with the Monkhood (Samgha), with these Three Jewels. Further we take our refuge with the great army of gods (lha) and their following of tutelary deities, female demons, and defenders of the doctrine, who populate the Heavens."

There follows a long series of Buddhas, Bodhisattvas, gods, demons, and the saints, with whom the praying person takes refuge; among these the primitive Buddha (Samantabhadra) and the founder of Lamaism, Padmasambhava, are particularly notable. Among the "reformed" lama sects (Gelugpa), Tsongkapa takes the place of the last-named.

Namgyal used to avail himself of an abbreviated formula of

6: Gazetteer G-5 (ca. 1840-1883) 1883-4 AJ4 W. Tibetans AJ4

Chapter III, B. Social and Religious Life. Monks and friars.

through all the neighbouring countries, stopping at every village, and acting plays, chanting legends, and dancing like whirling dervishes; many also trade in a small way by bartering grain for salt with the Tibetans, and then exchanging the salt with the Kanáwar people for iron, buckwheat, or honey; they also often undertake to carry loads for travellers across the passes, as substitutes for the landholders. They dress much like other monks; but, instead of shaving their heads, wear their hair in long straight twists, which, gives them a very wild appearance.* According to the story told Mr. Lyall in Spiti the *bozan* order was found by one Tánk-tong Giálpo (*lit.* king of the desert) under the following circumstances:—A certain king of Lhásá perverted the people of Tibet from Buddhism to a new religion of his own. He succeeded so well that in the course of fifty years the old faith was quite forgotten, and the *Om máni pádme hun*, or sacred ejaculation, quite disused. To win back the people, Tehan-rezig, the divinity worshipped at Triloknáth caused an incarnation of himself to be born in a king's house in the person of Táng-tong Giálpo; the child grew up a saint and a reformer; he saw that it was impossible to reclaim the people by books, and he therefore adopted the dress since worn by the *bozans*, and spent his life in wandering from village to village, offering to amuse the people by acting miracle-plays on condition of their repeating after him the chorus *Om máni pádme hun* whenever it occurred in the chants or recitation. In this way the people became again accustomed to repeat the sacred sentence, "their mouths became purified," and the religion of Buddha revived.† There is something rather impressive about the performances of these *bozans*. A long screen is first put up formed of pictures illustrative of the legends, and quaintly painted in brilliant colours on cloth edged with silk. An image of the patron saint or founder of the order is enthroned in front of the screen; the leaders of the company then appear in front of it, wearing a head-dress formed of a mass of streamers of bright-coloured silk. Conch shells are blown to collect the crowd, and barley thrown into the air as an offering to the saint: the proceedings then commence by an introductory chant by the leaders to the accompaniment of a kind of guitar; every now and then the whole crowd of men and women join in with the chorus of *Om mani pádme hun* which they give with much fervour, keeping good time, and blending their voices harmoniously. After a time the rest of the company come forward dressed up and masqued, and perform a play with interludes of dances to the music of cymbals,‡ the dancing

* In 1868-69, when one of the three grand *lámás* of Tibet made a visitation tour through Láhaul and Spiti, the *bozans* were admonished to cut off their hair, at the unclerical appearance of which the grand *lámá* professed himself greatly scandalized.

† Mr. Lyall, from whom this description is taken, says:—"There may be errors in this story, and it may be a wrong account of the foundation of the order. I give it as it was told me in Spiti to show the kind of ideas the people have in their heads at the present day. Any one who wants serious information as to Tibetan Buddhism can refer to General Cunningham's *Ladákh*."

‡ Mr. Lyall, who is again being quoted, writes:—"I took the trouble on one occasion to find out the story of the legend which was being recited and enacted; the gist of it was as follows:—A certain anchorite who had lived alone for twelve years in an inaccessible forest, one day washed his robe in a pool in the hollow of a rock. A doe drank the water in the pool, conceived therefrom, and gave birth at the

6: Gazetteer G-5 (ca. 1840-1883) 1883-4 AJ4 W. Tibetans AJ4

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The Moravian Mission in Láhaul and Kanáwar.

ends in the wildest gyrations:—the little stage hemmed in by the quaintly-dressed crowd, and with the huge barren mountains towering behind for back ground, makes a picture not easily forgotten.

The following account of the Protestant Mission in British Láhaul has been kindly furnished by the Rev. Mr. Heyde. The Mission belongs to the Church of the Moravians or United Brethren (*Unitas Fratrum*). It was established in the year 1854. From the beginning its object was to reach the Mongol tribes of Central Asia who profess Buddhism. The first two Missionaries appointed in 1852 were to have gone by European Russia and Siberia into Central Asia, but after repeated applications had been made, the Russian Government refused to let them pass through their territories. After that the route by China would have been taken, but China being then still obstructive to Missionary enterprise, this way had also to be abandoned and a third to be chosen, *viz.*, that *vid* Ladákh. From Ladákh the Missionaries were to penetrate to the Mongolian tribes of the Khalmaks who inhabit the northern parts of Eastern Turkistan. In Ladákh the first station was to have been established, it being hoped that from thence it would be possible to advance gradually. This, however, proved impracticable, as the Kashmír Government refused to give the necessary permission for the desired station. Thus it came to pass that Láhaul was fixed upon as a suitable place for a first settlement, the province being situated close to Ladákh, and because its inhabitants belong at least partly to the Mongolian race and profess Buddhism. From Láhaul the Mission hopes still to advance into Ladákh as soon as permission can be obtained to do so, thereby pursuing its original object. The name of the station in Láhaul is Kyelang, often spelt, "Kailang" or "Keylang," which is wrong. The Mission being still a small one, at present only two Missionaries carry on its work. Two more Missonaries have lately been appointed, who will increase its present staff soon. The "Mission Department" of the Moravian Church organisation is the directing board of this as well as all other Moravian Missions. A second station of the Moravian Mission in these parts was founded in 1865 among the Buddhists of Upper Kanáwar in the protected Hill State of Basáhir (Simla district). The name of this station is Pú, situated on the immediate frontier of Tibet proper, having been established with a view to extend its labours into that country. The Missionary in charge of it having lately died unexpectedly, the place is for the moment without a leader, but a successor is soon to arrive. The number of native Christians at both stations together is at present 35 including children, of which number three adults and three children are at Pú.

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door of the anchorite's cell to a creature in the form of a girl. Under the anchorite's care she grew up into a beautiful woman, was called sun-face, and married a king. The other queens conspired against her and accused her of being a witch and eating human flesh; they murder her child, and make the king believe she killed it to feast on its body. Sun-face is driven out and leads a wandering life in the forests till the king discovers the plot, puts the conspirators to death, and recalls her.

10: Francke M-5 (no date) 1901 AJ4 W. Tibetans AJ4
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is very natural, for as has been pointed out in the paper on the Késar-Myths, **the Pre-Buddhist Religion must have been a system of sun and nature worship.** Now it is the sun, who creates the four points of the compass. All of them are different manifestations of the sun and hence the importance attached to them in a physiological religion. This fact suggests a solution to the difficult problem of explaining the ancient mystic emblem of the **Bon Religion, yungdrung** 卐. This emblem was in my view invented to represent the sun as the creator of East, South, West and North, the little mark at the end of each line indicating the inclination of the sun to proceed from one point to the other.

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It is not an easy matter to give a satisfactory explanation of the word **ɣyungdrung**, but I dare to offer one, in favor of which there is at least some probability. In the Késar-Myths **an old name of the sun, bya Khyung dkrung nyima,** occurs. This means literally 'the bird *Khyung*, the disc, the sun.' In course of time the name **Khyung dkrung** may have degenerated to become *ɣyungdrung*, especially at a time when the idea of the emblem had ceased to be generally understood. Laws of sound cannot be of much avail here, because we are dealing with a proper noun. A few suggestions, however, might be made in favor of this derivation:— (1) a word *ɣyung* is absolutely non-existing and cannot be found in any dictionary; (2) there exist a few cases of *k* being dropped when preceding *y*, thus *kyang* = *yang*, *kyi* = *yi*, *kyin* = *yin*; (3) there is only a very slight, hardly perceptible, difference in the pronunciation of *dkrung* and *drung*. Of course, this explanation of the emblem rests on the theory, that it is always the same sun, which appears in the East every morning, and is in opposition to the theory shown in Song No. I. B. 7, *post*, p. 135. However, the study of other physiological religions has proved plainly that the most contradictory theories may dwell in them side by side.

While on the point of derivation; in regard to the change from *khyung* to *ɣyung*, it may be compared also to the following corresponding words in Jäschke's *Tibetan Dictionary*: *khyabpa-yabpa*, both 'cover' in Ladakhi; *'akhyarba-yarba*, both 'go astray;' *'akhyampa-yamyon*, both 'be unsteady;' *akhyigspa*, 'to fetter;' *ɣyigspa*, 'to be hindered;' *'akhyurba*, 'to be separated;' *yurba* or *yurma*, 'pull out' (weeds, *etc.*); *'akhyompa*, 'to wave;' *yompa*, 'be swinging,' swing The *ɣ* of *ɣyung* and *ɣyigspa* is a silent prefixed letter and is often omitted in writing.

In the fignres *a* and *b* below is shown the *ɣyungdrung* in both positions: the natural and the reversed. The Rev. A. W. Heyde of Ghûm tells me that the *ɣyungdrung* as a monogram is said to be composed of the two syllables 卍 *sû* and 卐 *ti*, *suti* = *svasti*.

a

b

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According to Waddell, *Lamaism in Tibet*, both the established Buddhist church and the adherents to the Bon Religion have a *ɣyungdrung* of their own, the one under *a* being the emblem of Lamaism, that under *b* of the Bon Religion. It is most natural that *a* alone should correspond to the actual course of the sun, for it is probably the older one. Indian Buddhist missionaries may have fought in vain against the use of the symbol, and finally agreed to introduce it into their own system by regarding it as a monogram, containing the three syllables *su asti* in Indian characters. Afterwards in opposition to Buddhism and at a time when the leading ideas of the once physiological religion had vanished, Bon priests made the emblem turn the other way; just as the custom of circumambulation was altered by the Bonpas from right to left.

[See source No 15 in Tibet File J1 -- Analyst]

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4. steng dang 'oggi mjalthsul de
shang char zilbas byas.

5. phu dang mdoyi mjalthsul de
skyesar[3] rlungpos byas.

6. mkhar dang yulgyi mjalthsul de
rgyal dang blongyis byas.

7. yzhis dang ynaskyi mjalthsul de
ynyendrung rnamskyis byas.

8. phyi dang nanggi mjalthsul de
nyo'am spun bdungyis byas.

4. The existence of height and depth
Was created by the dewy soaking rain.

5. The existence of an upper and a lower valley
Was created by *skyesar*, the wind.

6. The existence of castle and village
Was created by the king and the ministers.

7. The existence of hearth and home
Was created by you, our friends.

8. The fact, that some people are outside and some inside,
Was created by the *Nyopas*, the seven brethren.

Notes.

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In the original *mjalthso* is given instead of *mjalthsul*, which is unintelligible. See more examples for elision of *l* at the end of a syllable in my *Ladákhí Grammar*, laws of sound 4. *dbyibs* is a word, not so easily understood, two kinds of *dbyibs* are mentioned in XIII., they are *nammkha*, sky, heaven, and *chos*, religion. B. 5. *skyesar*, name of the wind god. May be either *skyesar*, the reborn one, see Késar-Myth, or *skyesbar*, producer of coolness.

A. 8. This question refers to the scene created by the arrival of the *Nyopas*. B. 2. The sun is often called an umbrella on account of his circular shape. 3. Though the moon as representative of the night can be made to account for the North, it is difficult to see her relation to the South.

B. 4. Perhaps on account of the fact, that clouds show great varieties of altitude. 5. A strong draught is felt in every valley.

Song No. IV.

A.

byonrabs yin.

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IV. A. 1. 'adir byon rnams shargyi glingnas yongstsana
shar phyogs rgyalpo suzhig bzhugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

This is about the origin [of the *Nyopas*].

IV. A. 1. When you came here from the eastern country,
Who was king there in the East?
Why may we call his subjects and servants white?
What is their shape and custom like?

2. lhoyi phyogsnas yongstsana
lho phyogs rgyalpo su zhig bzhugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

2. When you came here from the southern country,
Who was king there in the South?
Why may we call his subjects and servants white?
What is their shape and custom like?

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[3] Having been questioned meanwhile by Bogdarungzsat Dr. E. Schlagintweit about the equation *Kesar* = *skyesar*, I wish to state the following facts: This equation was not worked out by myself, but received ready made from the natives, who explain the name in this way. According to a letter from Rev. Fr. Peter, Kyelang, the popular pronunciation of the same name is *Kyesar* in Lahoul. In a collection of popular songs which I received from Phyang three days ago, the king's name is invariably spelled *Kyesar*. In Leh ordinary people pronounce the name *Kesar*, but educated people, who know the myths from the epos, pronounce it *Gesar*. All the changes from *Kyesar* to *Gesar* can be accounted for, see my *Ladákhí Grammar*, Introduction, *Kyirma* = *girma*.

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4. ngacag nyebo rnams byanggi glingnas byongstsana
byang phyogs rgyalpo 'aphags skyed bzhugs
bran dang 'akhor yyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
byangna thsos sna 'adzommo 'adug
skad cig 'adrina dela dris.

4. When we came here from the northern country,
'aPhagsakyed was king there in the North.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.

In the North there are all kinds of dyes,
If you wish to hear some news, ask them.

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Notes. [1]

A. 1, *etc.* *ci's da*, ought to be spelt according to the views of Ladakhis *ci mda*, *mda* (or perhaps *'ada*) meaning 'about.' The names of the kings mean B. 1. protector of the country. 2 and 4. the high-born one. 3. good eye. Very likely the original name of 4 had been lost and that of 2 was inserted instead. Each verse may also have a seventh concluding line: *ngacag nyebo rnamsla skadcha bshadrgyu med*, we friends do not know any news; *'adzommo* = *'adzompo*, plentiful. Instead of *bdelegs* the original has *bdelags*.

A. 1, *etc.* White is the colour of the lha's and of all good things. B. As regards the products of the different countries, they are mentioned in about the same manner in *Ladakhi Songs* No. XV. Harvest festival at **Skyurbuchan.** They are perhaps more of a practical than of a mythological interest.

The three names, given in this song, do not seem to be of Tibetan origin. They are probably the Tibetan names of the Indian *lôkapâlas*. Though there can be no doubt as to the pre-buddhist origin of this song as a whole, the names of the kings may be later Lamaist interpolations. I am rather inclined to believe, that an ancient version of this song had the names of those kings, who actually reigned in the respective regions many years ago. In this connection it may be added, that in Song No. X., where the four points of the compass come in again, actual geographical kingdoms, for instance China and India, are mentioned. Regarding the names, given in IV., compare Grünwedel, *Mythologie des Buddhismus*, p. 181; *spyanmig bzang*, instead of *mig mi bzang*, is probably a corruption, as it does not correspond to the Indian *virûpâksha*.

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Song No. V.

A.

berrabs yin.
phyimas.
V. A. 1. shing stagpa skyerpa shagpa ysum
2. de ysum shing dang ma rdung-shig

This is about the sticks.
The **Nyopas** say:—
V. A. 1. The birch, the alp-willow and the cedar,
2. With sticks of these three kinds of wood do not beat us!

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[1] [Cf pp 139 and 140 category 116 -- Analyst]

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2. rtsaba dkarpo dungla byas.
3. sbathag 'og phyogs kluyul khyab
4. klurgyal lcogpo m'a gros zilchen-nas
5. lcags rgyabpai bk'a khrol cig
6. 'adila bk'alung yang dagpa zhig ynang zerna
7. klu phranbu zhig 'abrangs
8. yul thsa mdundu mchis
9. don ngan phugsu 'akhrugs
10. phu ngan duba che
11. mgron ngan ringdu mchis
12. rinchen dbyugpas char cig phob.
13. namba'a rincangyi ldur cig phob.

2. The white root was made of a shell.
3. The roots [of the tree] cover all the lower underworld.
4. By the wise and glorious lCogpo, King of the Underworld,
5. [There was issued] an order to beat [with it].
6. If you ask, what holy prophecy he gave regarding it,
7. 'A young kLu may follow [you]!
8. The village idol may be before [you]!
9. Bad speech ought to be blamed.
10. If [the fire] is badly blown, there is much smoke.
11. A bad guest be far away!'
12. Now let go down a rain [of blows] with the costly sticks,
13. Beat them on their costly dress!

Notes. [1]

VII. A. 1. *'usubu* = *'oubu*, tamarisk. B. 7 *phran* is generally used only of young animals. In 11 the original has *song*, go, instead of *mchis*, be. This fact is perhaps the best justification for my putting *mchis* in the place of *che* and *ches* of the original.

If we look at V. B. 4, VI. B. 2, and VII. B. 2, we see, that the stick of the turquoise willow is identified with the tree of the world, which we find in so many mythologies. The roots of this tree cover the underworld, VII. B. 3, the leaves cover the earth VI. B. 3, and the top reaches *stanglka*.

Song No. VIII.

A.

phyimas

VIII. A. 1. skyaba zanthsan dang 'ulu thsigs bcad dang yogpa snanag dang
2. de ysum shing dang ma rdung-shig
3. de ysum shing dang rdung zerna
4. mgoyi ldem 'achagna ldem 'achag stong dang len
5. luskyi phe ralna pheral stong dang len
6. synangyi yyu 'achagna yyu 'achag stong dang len
7. 'oggi sga 'achagna sga 'achag stong dang len.

The Nyopas say:—

VIII. A. 1. The soup-spoon, the gravy-spoon and the black-nosed poker,
2. With these three sticks do not beat us!
3. If you beat us with these three sticks,
4. Breaking our helmets, you must return them a thousandfold,
5. Hurting our body, we shall return it a thousandfold,
6. Breaking our earrings, you must return them a thousandfold,
7. Breaking our saddles, you must return them a thousandfold!

[1] [cf. p. 144, category 116 -- Analyst]
[2] [cf. pp. 142 and 143, category 116 -- Analyst]

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4. yalga ysumparu
mgobo ldad dkar thsangs

dung sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas slog
de dang rdung mdzodcig, *etc.*

4. On the third bough
There is the nest of the bird 'white head.'
Not breaking the pearl-white egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

5. yalga bshiparu
glagmo mkhal dkar thsangs

dngul sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

5. On the fourth bough
There is the nest of the eagle 'white kidney.'
Not breaking the silver egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

6. yalga lngaparu
ribya gongmoi thsangs

byur sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

6. On the fifth bough
There is the nest of the snow partridge.
Not breaking the coral egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

7. yalga drugparu
khraskya dkarmoi thsangs

leags sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzodcig, *etc.*

7. On the sixth bough
There is the nest of the white falcon.
Not breaking the iron egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

Notes. [1]

A. 1. The expressions given here are colloquial Lower Ladakhi for soup-spoon, table-spoon and poker. B. 1. *hala* = *halas*, *hula* the same as *hala*, *rtsemo* means originally 'top.' 2. *sgong* = *sgonga*, egg. The termination *pa* in *bcagpa*, *bshigpa* and *'agrogspa* is Ladakhi for *par*, the supine being used here in a gerundial sense. 5. *mkhal dkar*, white kidney, *i. e.*, the feathers over the kidney are white. 6. *ribya*, another name of the same bird is *lhabya*.

Notes. [1]

This song seems to contain a further description of the tree of the world. It is remarkable that the tree of the world is said to have six boughs, for I have not yet met with the number six in other books relating to Bonpa mythology. In this connection I should like to mention that according to the *Edda* there are six animals (a goat and five stags) feeding on the leaves of the tree of the world, and that the *Edda* (not *Simrock*) speaks of six worlds.

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[1] [cf pp. 142 and 146, category 116 -- Analyst]

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compromise has proved a failure, is shown by the fact that people have never been able to grasp it in full and are now on the point of abandoning it altogether.

As might have been expected, my interpretation of the Kêsar-Myths has been criticised[4] as being unscientific. There can be no doubt that there are no scientific means available to prove the solar origin of many a hero. It is so much easier to prove the descent of all of them from great ancestors. However, a certain amount of commonsense, now and then speaks in favour of a solar descent. In my notes to Wedding Song No. I., I said, that the name of the northern **Lôka, pâla-Donyodgrubpa** could not well be explained as a manifestation of the sun, but my critics have helped me to bring him into the system. From the Kêsar-Myths we learn, that **Kêsar**, the supposed spring-hero, had a different name before his birth on earth, that is, during winter. Then, whilst in heaven, he was called **Dongrub**, 'the fulfiller of the aim.' This name is, so to say, a prophecy, it indicates the future doings of the hero. There can be no doubt that the year and the day have certain parallels, and the winter of the year corresponds to the night of the day. Is it wonderful then, that the **Lôkapâla** of the north (i. e., the place where the sun is during night) should have the same name as the spring-god during winter? **Donyodgrubpa** means 'the fulfiller of the aim, he has.' The original name **Dongrub** was changed into a four-syllabled one simply to bring it into accordance with the four-syllabled names of the other **Lôkapâlas**. Thus we see, that the name of the supposed spring-hero **Kêsar**, before his entering into action,' is in accordance with the name of the sun before his starting his day's work. Does this fact not suggest a possible solar origin of Kêsar?

Hitherto certain schools especially have considered it scientific to compare the mythologies of certain nations only with those of such nations as are related to them by language. However, religion overleaps the barriers of linguistic relationship, and there is no necessity to believe that a solar mythology had been worked out by a single nation and was carried to others by her missionaries. On the contrary, solar mythologies may have arisen in many countries and later on the different nations have borrowed one from the other.[5] The existence of the *Nibelungensage* not only among the Uigurs, but also among the Tibetans is an established fact. Compare G. N. Potanin: *Vostocnyje motivy v srednevêkovym zavropejskim epose*. Moskau, 1899.

A COMPLETE VERBAL CROSS-INDEX TO YULE'S HOBSON-JOBSON OR GLOSSARY OF ANGLO-INDIAN WORDS.

BY CHARLES PARTRIDGE, M.A.

(Continued from p. 117.)

Bigha; *s. v.* Gudge, 307, i; ann. 1763: *s. v.* Beegah, 59, i.
Bighā; *s. v.* Beegah, 59, i, twice.
Bihar; ann. 1872: *s. v.* Dagoba, 226, i.
Bihār; *s. v.* Comotay, 184, ii, *s. v.* Behar, 764, ii.
Bihisnt; *s. v.* Bheesty, 69, ii.
Bihishtī; *s. v.* Bheesty, 69, ii, 70, i, *s. v.* Jemadars, 350, i; ann. 1782: *s. v* Bheesty, 765, i.
Bihishtī; *s. v.* Thakoor, 862, ii.
Bijah Gurh; ann. 1781: *s. v.* Bheesty, 70, i.
Bijai Singh; *s. v.* A Muck, 13, i.
Bijalár; ann. 1300: *s. v.* Bengal, 64, ii.
Bijapore; *s. v.* Gardee, 278, ii.
Bijapur; ann. 1510: *s. v.* Deccan, 233, ii.
Bījapūr; *s. v.* Sabaio, 851, ii.
Bījapur; ann. 1778: *s. v.* Mort-de-chien, 450, ii.
Bījapūr; *s. v.* Idalcan, 807, ii.
Bijápár; ann. 1590: *s. v.* Cospetir, 202, i; ann. 1604 or 1605: *s. v.* Tobacco, 704, ii.
Bījāpūr; *s. v.* Deccan, 233, i.
Bijanagar; ann. 1441: *s. v.* Satin, 602, ii; ann. 1563: *s. v.* Madremaloco, 821, i; ann. 1620: *s. v* Pardao, 842, i.
Bijanagar; *s. v.* Gentoo, 280, i.
Bijanagher; ann. 1516: *s. v.* Bisnagar, 73, ii.
Bijanaguer; ann. 1516: *s. v.* Narsinga, 474, i.
Bijanagur; *s. v.* Chinapatam, 158, ii.

[4] This remark refers only to private letters from certain professors; if I had had the pleasure of seeing Prof. Dr. Grünwedel's most interesting review of the *Kesar Myth* [published in the *Globus*, August, 1900], I should certainly have modified my expressions.

[5] Just like the *Wandermärchen*.

4 [Material pertains to a different article -- ANALYST]

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

ritual from Catholic missionaries, who formerly passed through Tibet or were working on the Chinese border of this now closed land. The rosary, the ecclesiastical vestments and mitred hats are also very suggestive of this. Their own explanation can be found in the following story. Raschung, the disciple of the great saint and singer, Milaraspa, was told by his master to fast for seven days, after which he was to go to the bazar where he would meet a Yogi of the name of Tipu, whom he would recognize by the fact that his face was blue, and his conjunctivæ red. He also would be wearing the skin of a striped antelope, and would be holding his trumpet up towards heaven and blowing it. Having found and identified him, Tipu prophesied to Raschung that he would die in fourteen days. When Raschung returned to Milaraspa with this sad news, his master informed him that he had sent him to Tipu as he was aware of this fact, but that if he fasted another week and then went to the goddess "*Ma chig grube rgyalmo*," she might be prevailed upon to prolong his life. Having followed out these instructions, the goddess inquired from him how much longer he wished to live. He answered "Until I myself feel I wish to die." She granted his request, handing to him the secret of the mystical rites of prolonging life. He lived just as long again, and then departed from this existence when he was eighty-eight years, and at the same age as his master, Milaraspa, died. It is said that these rites have been handed down since then by a regular episcopal succession, the names of those succeeding being actually given.

The auspicious day having been decided on by the *Onpo*, there is to be a celebration in the compound next to our house, so we will go to watch it. Along the length of the private dwelling, which was built recently with a view to religious ceremonies taking place there, runs a verandah raised about five feet above the court-yard in front. In the centre sits the *Skushog* on cushions behind a low ornamented table, on which

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173 first of these to rule in Lesser Tibet was Skyid Lde Nyima Gon, the great-grandson of the apostate King Langdarma. He took the reins of government about 950 A.D. The names of most of the kings of this dynasty include the word "Lha Chen," which means "great god," or "King of Heaven," and the Ladaki will explain how Langdarma counted among his forbears one who ruled in Central Tibet about 300 B.C., and was descended through King Kesar from that Supreme
●723 Being. But who is this ancient King Kesar? Let us listen to one of the many wonderful stories extant of his mystical birth and heroic doings. The tale was narrated by Zodpel, our Moravian Mission Hospital Compounder, anaesthetist, dresser, and nurse, as follows.

Our great forefather sowed a tree, out of whose fruit grew worms which devoured each other till only one was left. It was transformed into a boy, who married eighteen girls, and these in turn became the respective mothers of eighteen heroes, around each of whom a wonderful story is woven. One of them aided the King of Heaven against the Demons, and in reward had his wish granted, namely that Dundrub, the son of the Celestial King, should be sent to rule this earth. Dundrub died in heaven, but descending as a hail-stone, was swallowed on earth by a woman, and being re-born through her mouth returned to the earth-life as Kesar. Having attained maturity, Kesar left his country of Ling, and went to the "Horyul," the land of the north (now identified with Chinese Turkestan) to slay Akyung, the Demon King, whose widow he then married. She, wishing him to forget his home, and the wife he had left behind, drugged his food with a magic potion. During his absence the Turks came and conquered the cou..try, killing his sons Buma and Labtsan, and taking captive a third son, Skelebuchung, with his mother Bruguma, Kesar's Queen. His castle they razed to the ground, the women, whose beauty equalled that of the fairies, were pulled about by their glorious tresses, whilst the heroes

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were chained by their necks. As fireplaces the Turks used golden hills, and their tents were pegged down with silver mountains. So terrible was the distress in the country that in desperation a council of all the families was called, over which the uncle of Kesar presided. After earnest deliberation they determined to send news of their distress to the King. A pair of cranes were caught, consecrated, and entrusted with the news of their trouble, but, although they flew to all the four continents of the world, they could not find him, for they had omitted to search a certain nose-shaped valley, and were sent off again, this time to be successful in their quest. In the meantime the spells of the Demon Queen had worked so perfectly that Kesar had forgotten home and wife, but one night he dreamed that he had seen a red wind blowing out of the sky, which had carried away his wife Bruguma and killed his sons, and that an army had taken his castle of Ling, destroyed his golden altars, were washing their utensils in his beautiful bowls, drying them with his own silken garments. Telling his dream to the She-Devil, she said that for every hundred dreams which come true, a thousand do not, and increased the strength of her potions of forgetfulness. But this availed her nothing, for one day Kesar heard the cranes, although she tried to drown their cry. Realizing they had a message for him, he invited them to descend and give him their news. This they did, and dropping an emetic into Kesar's mouth, he vomited the potion and found his dream had indeed come true. Arising, he went in search of his horse, and finding him, told him that he had to carry his master to Bruguma. His horse replied, reproaching him for having ever left her, the wife who had loved him, had patted him, fed him with barley, butter and sugar, had washed his sleek body with milk, and clothed him with silver trappings, and for having fallen a prey to the wiles of the Demon Queen, who had given him bad food, and so many heavy loads to carry that his back was covered with sores. This so angered Kesar that he

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773 slung a stone at him, but missed, for the horse had got behind a rock. The steed then said to his master, "Oh thou with the big head without brains, thou donkey without long ears, thou ox without horns, look at my sore back! How can I carry you? But quickly take the lancet placed by my good queen Bruguma in my left ear, and cut out my sores, then wash them with the lotion in my right ear, and I will get well immediately and bear you back to Ling." No sooner said than done, and they returned. Kesar re-conquered the country, liberated his Queen and her sons, and they lived happily ever after.

643 775 Thus runs the story, and to-day we have in Ladak two representatives of this hero King, for Kesar is re-incarnated in both father and son, Kings of Ladak. The question may be asked how the young King can be a re-incarnation of King Kesar during the lifetime of his father who is also a re-incarnation of the same? This is perfectly easy to explain, for Kesar appeared in many disguises, and they are incarnations of two of these. In like manner, the Queen Mother and the reigning Queen, both living, are each a re-incarnation of one goddess, the White Tara. In the case of the two Kings we have definite proof of this fact, for they have both of them a squint, although the son has only acquired his after years of 643 practice. It would seem strange in most countries for the son to be reigning while his father is still alive, but, in this back-to-front country, the heir-apparent, on reaching manhood, has for long been made co-ruler with his father. At the present time they have gone a step further, for the Father King has retired to a hermitage, where he tells his beads, says his *Ommanis*, and prepares himself for his next incarnation. The coronation of the present King took place soon after we arrived in Leh, and all the missionaries and their children were invited to be present at the ceremony. So on the morning of the coronation day we were requested to send up the chairs on which we were to sit. The Tibetan word for a chair, by the way, is *Khriushing*, which means a wooden

/1/ INTRODUCTION

I

The Mythology of the Tibetan Saga World

The Bon religion is usually regarded as the pre-Buddhistic religion of the Tibetans. We find the ideas of this religion expressed in a great many documents to be met with among the Bonpo, who even today are still settled in certain parts of Tibet. Only very little has been translated into European languages from these books. But from what has been presented in translation, it is apparent that the Bon religion has by no means the characteristics of a primitive culture. Rather, it appears as a mixture of ancient Tibetan ideas with materials borrowed from Hinduism and from Buddhism.

To me the folklore of the country proved to be a much richer mine of information about the pre-Buddhistic religious system of the Tibetans. In this field, three groups were especially fruitful. These were the Kesar saga (the national epic of the country), the exchange songs at weddings, and the hymns called Glin-glu, which are sung at the spring festival.

I. Let us first consider the Kesar saga. Its central figure is King Kesar. (In the West this name is clearly pronounced Ke-sar, or even Kye-sar; in the East it is known in the corrupt form Ge-sar. In a similar manner the word Kyir-mo, meaning a round coin, a rupee, has become Gir-mo.) Europeans first became acquainted with this saga in its Mongolian version through the translations (1) by B. Bergmann

1. B. Bergmann, Nomadische Streifereien unter den Kalmüken. --I. J. Schmidt, Die Taten Bogda-Gesser-Chans, Petersburg, 1839. Gesar had already been mentioned earlier, by Pallas in his Reise durch verschiedene Provinzen des russischen Reiches.

and I. J. Schmidt. Schmidt's translation was done from a Mongolian edition prepared in 1716 in Peking at the command of the Emperor Kanghi. The work is entitled: Die Taten Bogda-Gesser-Chans. As Schmidt reports, Gesser-Chan is highly revered also among the

539 Chinese, and the dynasty that was ruling at that time (1836) even
191 recognized him as its tutelary spirit. Further, Schmidt states:
993 "Since Gesser-Chan is named in the saga as the ruler of three
Tibetan tribes, the Tussa, Dongsar, and Lik, this fact has induced
the Chinese to weave him into their history of the three empires,
and to assign to him an epoch in their chronology, namely, the
beginning of the third century." As long as only the Mongolian
version of the Kesar saga was known, it remained of necessity un-
determined whether the saga was of Mongolian or of Tibetan origin.
But as soon as I published, in 1900, the first samples of the Tibetan
Kesar saga as I had gathered it from oral sources (2), no disinterested

2. "Der Frühlingsmtthus der Kesarsage," Memoires de la Societe Finno-Ougneme, No. XV. Helsinki, 1900. Improved /or Corrected/ English edition in the Indian Antiquary, 1902.

observer was in any further doubt that the homeland of the sagas was to be found in Tibet. Professor A. Grünwedel wrote in the Globus (3) at that time: "In contrast to the familiar (Mongolian

3. Vol. XXVIII, No. 6.

/2/) versions, which represent Ge-sar as warrior and hero, Francke's texts are of a much more original nature and have a predominantly mythological character." Grimm had already expressed the opinion in his Kinder- und Haysmärchen /children's and household fairy tales/ that the Kesar saga, which was known to him only in the Mongolian version, had in all probability originally come into existence in Tibet. As we have already seen, this saga is also known to the Chinese and to the Mongols. But not only that--traces of it are likdwise to be found among the Turkish tribes, the Tungus and Buryat, and so forth. It looks as though this saga material has been disseminated all over Asia. I regard Western Tibet, and Ladakh in particular, as the country of origin for the versions that have become known up to now. The old West Tibetan kingdom is desig-
nated in chronicles as well as in inscriptions by Khrom-ge-sar-gdan,
533 "market place, Kesar's throne." In this region the saga is at home
564 to such an extent that each village has its own version, and the saga
539 is recited by musicians belonging to the caste of the Bhe-da. In
their recital, the metrical parts of the saga are sung. But in this

585 While I was occupied with the study of these songs, I was told
127 that an ancient manuscript containing the wedding songs existed in
539 Tag-ma-cig, the neighboring village to the west of Khalatse. I immediately sent a messenger to that village in order to have the work delivered to me, but I was to learn that this could only be done in exchange for the payment of a fairly large sum of money. After this payment had been made, the manuscript was left with me for a month on a loan basis. This period of time was sufficient, however, for my faithful assistant, Ye-shes-rig-adzin, to copy the entire document. Unfortunately, the manuscript was so badly damaged in some places that several songs had to be left incomplete. Concerning the age of the manuscript nothing definite could be established. It was reported to me that they had begun writing them down only when there was danger that the old songs might be forgotten. The manuscript may perhaps be one hundred years old, and possibly a little more. According to my scribe's count, the booklet contains about sixty songs, mostly consisting of two parts. Quite a number of these correspond with the songs of Khalatse, and, in fact, there are repetitions both of the individual wedding songs
[533] and of the drinking songs. We observe that in Tag-ma-cig they did not differentiate at all between wedding songs and drinking songs. Yet the title of the entire collection is "Nyo-pas-sgo-la btan-ces-kyi-glu," "Songs of the Nyopa (Bride Buyers), To Be Sung at the Door." Even though at the time I was unable to understand much of the content of the songs, I nevertheless recognized immediately their extreme importance in the study of pre-Buddhistic religion, and I wished to make them accessible to the scholarly world. For this reason I had them multigraphed in twenty-eight copies with blue copy ink, but in this job I was quite unlucky. The impressions were for the most part so faint that they could not be deciphered. Fortunately, the copy made by Ye-shes-rig-adzin has been found again in the meantime and important data have been taken from it,
585 which will appear in the following pages. All these wedding songs
●773 are particularly valuable because they contain a great deal of ma-
539 terial dealing with the Tibetan notions about the World Tree and the deities of the four points of the heavens. Later I was also supplied with wedding songs (nyo-pai-glu) from the villages of Shel and Phyi-dban. These are of a totally different nature, however. They are songs of praise addressed to kings and ministers who apparently celebrated their weddings in those localities. For the student of religion they are of no value.

III. The Hymns of the Spring Festival (Glin-glu). When the spring festival is celebrated in Western Tibet (Ladakh, and so on), hymns are sung which bear the name Glin-glu, "Songs from the Land of Glin." In these hymns King Kesar and the deities mentioned in the Kesar saga are honored. Without a certain knowledge of the Kesar saga, these songs would remain unintelligible. Without exerting myself particularly, I managed to get my hands on two such hymn collections as I was looking around for folk songs. From the village Phyi-dban, eight English miles below Leh, I obtained a manuscript prepared there, which contained the nine hymns of the Kesar festival that are customarily used in that village. In Khalatse, Ye-shes-rig-adzin, who has already been mentioned above, wrote down for me the nine hymns that were sung there. I published the first collection in the Indian Antiquary in 1901, with text, English translation, and notes. The second collection is to be found in my "Ladakhi Songs," where it is printed under Nos. XXI-XXIX. These two important collections are accompanied by a briefer third one, consisting of five festival songs which a member of the Bheda caste in the village of Sheh (Shel) wrote down for me, songs traditional in that village. In addition, I should mention that scattered parts of such festival songs are also to be found here and there in my collections of folk songs, just as here and there some wedding songs are to be found taken out of their context. /5/ Such a one is to be found, for instance, in Ladakhi Songs, No. 30, "The Carpet of the Bride Buyers."

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IV. Now, after the main sources of the Glin-chos have been established, I must speak of yet a fourth type of songs of a religious nature which, however, do not seem to fit into the framework of the Glin-chos. I published one of these in my Ladakhi Songs as No. 15. But this is not a happy example, since it is composed of two wedding songs, whereas the original song has been lost. Better types are afforded by my as yet unpublished collection of songs from Sheh. From this collection it appears that as a theme for the harvest songs they chose the creation of the world and the origin of the gifts of nature, in particular, wheat. But the myth of the creation of the world, as we find it here, is in contrast to the version in the Kesar saga. In the harvest song the earth rises up out of the waters of the ocean, while in the Kesar saga it is formed out of the body of a slain giant. Now the myth in the harvest songs of Sheh (Shel) corresponds in a curious way with the Dard song about the creation of the world, such as we find it written down in the Dard collection of hymns of

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171 the Bono-na festival (1). At the harvest festival in Western Tibet

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1. "The Eighteen Songs of the Bono-na Festival," Indian Antiquary, 1905, p. 93. To this should be added the observation that the Dard have apparently derived their philosophical outlook from the Buddhists.

[241] we are apparently dealing with a Dard custom. It was the Dards who introduced agriculture into Western Tibet. Since time immemorial the Tibetans have been nomads.

The Cosmology

773 The world consists of three realms: 1. sTan-lha, the upper realm of the gods, 2. Bar-btsan, the mighty middle realm, and 3. gYog-klu, the lower realm of the spirits (realm of the Naga).

773 776 1. STan-lha, the upper realm of the gods. This realm is situated in the sky above the clouds, but sometimes the tall mountain peaks seem to be included in it. It is ruled by a king who goes by the name aBum-khri-rgyal-po, "King of the hundred thousand thrones," or also sKyer-rdzon-snyan-po, "Eloquent one of the bright castle." This god was already identified with an Indic god in ancient times. Such contact between the Tibetan and Indic religions is explained by the fact that the ancient sacred region of Tibet, the area around the Manasarowar Lake, was sacred also to the Indians. In very ancient times the Indians had already undertaken pilgrimages to the source of the Ganges and of the streams of the Panjab, and these journeys led them into the region of this lake. The Indic god who was considered equal to the Tibetan king of the heavens is Indra, that is, the Indra of the ancient Vedic period, the god of spring, the conqueror of the giants and the demons. Indra's characteristics are found again not only in the Tibetan god of the heavens, but also in his son, King Kesar. The name by which Indra became familiar to the Tibetans, is Stakratu, Tibetan brGya-byin, dialectal rByab-zhin, "He who has brought one hundred offerings." And it is actually the case that the name brGya-byin is to be met with far more frequently in the documents of the pre-Buddhistic religion than the ancient Tibetan name of the same divinity The wife of this king of the heavens is called aBum-khri-rgyal-mo, "Queen of the one hundred thousand thrones," or bKur-dman-rgyal-mo, "Queen, revered woman," and also A-ne-bkur-

[823] [788]

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dman-mo, "Spouse, revered woman." Many prayers in the Kesar saga are addressed to her in particular. She is apparently regarded as merciful and wise. /6/ This pair of heavenly monarchs had three sons, namely: 1. Don-yod, "having a purpose," 2. Don-idan, "having a purpose," and 3. Don-grab, "fulfilling his purpose." The latter name corresponds to the Indic Siddhartha, a name also applied to Buddha. The third son, Don-grub, surpasses his brothers both spiritually and physically. Later on he dies in heaven and is reborn on earth as King Kesar (Kyesar) of Glin.

The lord and lady of heaven already appear in the texts and in the songs as ethical deities who desire the good and demand obedience from man. In the Glin-glu of Phyi-dban the following hymn is to be found under No. 5:

It is possible to escape a rolling boulder on a steep slope:
Certainly, I can escape from a rolling boulder on a steep slope;
But it is not possible to get away from the commands of the "Great Father";
No, the commands of the "King of the hundred thousand thrones" I cannot escape.
It is possible to escape the great floods through a ford,
Certainly, I can get away from the mighty floods through a ford,
But it is not possible to get away from the commands of the "Great Mother."
No, the commands of the "Queen of the hundred thousand thrones" I cannot escape.

As was already mentioned, the characteristics of a weather god like the ancient Indra are more to be encountered in Kesar than in the "father god." This finds very clear expression in the ninth song of the Glin-glu of Khalatse:

High up on the Sa-ri-can Pass black clouds are fathering.
High up on the Sa-ri Pass ragged clouds are flying about.
In the midst of the black clouds flashes of lightning spark from the sword of our good prince.
In the midst of the black clouds flashes of lightning spark from the sword of the divine King Kesar.

According to the popular tradition, Kesar hurls his lightning bolts at a dragon shrouded in the cloud. The thunder is the wounded dragon's roar of pain. In this connection it should also be pointed

773 out, however, that according to hymn No. 1 of the Glin-glu of
776 Khalatse, thunder is explained as being caused by the running of the gods in heaven.

The life of the gods is an idealized form of human life. The gods constitute a state in which there are a king, subjects, and servants. (See Winter Myth, Vol. V, p. 11.) They live in bliss and they grow old as we can tell from a passage in the Spring Myth. There, in Vol. VII, 21, 45, 62, it says: "May he who drinks a beer of blessing live as long as the gods." The possibility of death seems to exist for the gods, if we may draw this conclusion from the fact of Don-grub's death in heaven. The gods pasture goats (lha-ra, divine goats) on earth, and these must be defended against the devil (bdud). (See Spring Myth, Vol. I.) These goats apparently represent rain clouds which the dragon (here the devil) wants to steal, quite in accord with the Indra myths. It should also be noted that in other places in the Kesar saga the clouds are compared with cows, as in India. (See, A Lower Ladakhi Version, "Tale of Kesar's Marriage," No. 5, Yak Ri-ri; "Defeat of the King of Hor," No. 2, Yak Kha-ra-kham-ba.) Of Yak Ri-ri it is told that he puts his head down on one mountain peak and his hind feet on another. But the similitude of the goats is carried out more consistently. In the Winter Myth, Vol. II, 17-29 we hear that Kesar finds in the realm of the devil a great many goats stolen from heaven.

The king of the gods, and likewise the queen, often change their shapes. Thus the king battling for the goats of heaven appears as a white bird (Spring Myth, Vol. I) or as a white yak (Lower /7/ Ladakhi Version, II, "Story of Kesar's Birth," 1). The queen of the gods frequently appears on earth in order to help her son Kesar. On these occasions she appears as a human woman (Spring Myth, Vol. IV, 8), as dzo (hybrid between a cow and a yak, Winter Myth, Vol. I, 53), as a turquoise-colored fly (Winter Myth, Vol. V, 35), and as a dove (Winter Myth, Vol. VIII, 16).

The king of heaven rides on a horse called lha-rta-nan-pa, "Cream-colored divine horse." On modern representations (in Changspa near Leh) it looks like a kiang. In the same place the queen of heaven is also represented. She is riding on a white lioness with turquoise-colored mane, the personification of the glacier. The upper garments of these gods are white, with many-colored hems; the under garments are colored (pictures in Changspa). According to Shel-li-bu-zhun (Paladins, Vol. III), the sun rises over the shoulders of the god of heaven.

[See category 116, pp 1-8, for references -- Analyst]

The total number of gods (lha) is given as 360 in the narrative Shel-li-bu-zhun (Paladins, No. III), a number which is also to be found in the Bonpo works. In conclusion we should point out that occasionally a differentiation is made between dBan-po-brgya-byin, the ruler of the heavens, and sKyer-rdzon snyan-po, the "father of the gods" (pha-lha). The latter name is particularly used for the god of heaven as the father of Dun-grub-ke-sar. This usage seems subsequently to have led to the fact that different deities were understood by the two names.

2. Bar-btsan, the earth, literally, "the firm place in the middle." Other names are: Mi-yul, "land of human beings," Glin, "continent," "world." Later also, after the appearance of Indic concepts, aDzam-bu-glin, Sanskrit, Jambudvipa. The highest deity of the earth is Mother sKyabs-mdun, "helpful spouse." She seems to be identical with the goddess of the earth, brTan-ma, "the firm one" (Jäschke's Lexikon), or brTar-byed-ma (S. Ch. Das, Lexikon /Dictionary/). Father brTan-pa also occurs.

The world (glin) of mythology is, of course, Tibet. But if we look at the few place names that occur in the mythology and are identifiable, we are directed to the western part of the country, into the region of the great lakes. In the wedding songs, both great lakes, Ma-pham (Manasarowar) and La-nag, are frequently mentioned. The former of these two lakes is mentioned most frequently and the mountain Kailasa, which is near it, plays a not inferior role. In the Kesar saga and elsewhere, too, the mountain bears the name Ti-se (apparently a contraction of Khri-rtse, "throne peak"), or Gans-ri ("ice mountain"). Gans-ti-se also occurs. On top of the mountain, or close by it, stands Glin-mkhar-rtse-dgu, "the castle of Glin with the nine peaks." The silver mountain, the golden mountain, the blue mountain, and the slate mountain are in the closest proximity. This mountain range is thought of by the Tibetans as the point of origin for the four main rivers of the world (1), of which, in fact,

1. These four main rivers are also mentioned in No. X b. and in No. XVII of the wedding songs of Tag-ma-cig. There they are not mentioned individually by name, however. A similar saga is also to be found in the Ramayana, I, 44, "the descent of the Ganga." In that place not four but seven rivers are mentioned.

they enumerate the following in inscriptions and in their chronicle: 1. the Indus, which flows to the west, Sen-ge-kha-bab, or "lion

173 773 river," (2) 2. the Karnali-Ganges, which flows to the south, rMa-

2. Literally, "the (river) springing forth out of the mouth of the lion"; the literal meanings correspond in the case of the following names.

bya-kha-bab, or "peacock river," 3. the Brahmaputra, which flows towards the east, rTa-mchog-kha-bab, the "horse river," and 4. the Tarim or Sita, which flows to the north. Other systems add two more rivers, and leave out two of the preceding ones. The other two rivers are the Oxus or Rakshu, and the Sutlej or Glan-chen-kha-bab, or the "ox river." But whichever of these rivers we accept, the territory that their streams enclose is always the area of the ancient West Tibetan kingdom which included the district of the sacred lakes.

773 772 /8/ Three groups of sagas are concerned with the creation and the populating of this world. Of these three groups, two belong to the Kesar saga, and one to the treasury of the Dard. The creation of the land of Glin according to the prelude to the Kesar saga (1):

1. A Lower Ladakhi Version, Prelude, No. 5.

A hero of prehistory, by the name of Don-gsum-mi-la-snon-mo had killed a monster with nine heads and from the parts of its body he built the castle of Glin and the countryside of Glin. From the heads, legs, arms, and ribs he built the castle; from the lungs he built the golden mountain; from the heart the silver mountain; from the stomach the Groma plain; from the intestines the rGui-ma gorge; from the "little stomach" he built the hunting grounds of sPo-tho-han-ma; from the monster's eyes the spring Thsan-ya (probably the area of the lakes); from the nose the place sKad-snyan-glin-bu; from the kidneys he built the cliff rGyab-rten.

According to the Kesar saga (Lower Ladakhi Version, Nos. 69 and 74)† the populating of the country took place in two ways. According to one version the different animals, but also the sun, the moon, and the stars, were immediately born of Gog-bzan-lha-mo, the mother of Kesar. According to the other version, the hero of prehistory brings dPal-le, mother animals and mother treasures (among them the progenitors of the sun, the moon, and so on) from a ruined castle (2). A terrible hailstorm descends upon

2. In the case of these treasures in the ruined castle,

† [See pp. 1-8, Cat. 116 for references. -- Analyst]

the idea of the wreckage of an earlier world that has perished is probably to be thought of.

Gog-bzan-lha-mo, as well as upon the mother animals and treasures, and all begin to give birth.

According to the Dard version, which can be pursued from mDa all the way to Shel east of Leh, the earth rose up out of the world ocean and was then sown with seeds. Here we are dealing with trees and with types of grain (3).

3. This so-called Dard version probably came early to the Dard together with Buddhism. This saga is to be found in the Kandschur, La Vol. 26 of the mDo class. (Journal and Proceedings of the Asiatic Society of Bengal, Vol. VII, Csoma de Koros.)

The contrast between Tibetan and Dard could not be expressed more clearly than is done in the myths about the origin of the world. The Tibetan as a nomad and a hunter speaks only of the animal world. The Dard, as an industrious tiller of the soil, speaks only of the plant world. On the other hand, neither tells of the first appearance of man. The "Prelude to the Kesar Saga" begins immediately with a "primitive father" and a "primitive mother," and these are assumed to have as independent an existence as the gods, the earth mother, and the Nagas.

Since the primitive animals play such an important part in the mythology, occupying a place next to the sun and the moon, yes, even at the side of the gods, the most important of them will be enumerated here: Of Gog-bzan-lha-mo are born: sun and moon high up in the sky; Sen-ge-dkar-mo-gYu-ral-can, "the white lioness with the turquoise mane /literally: locks/," the personification of the glacier, the riding animal of the queen of heaven; on the high mountain, Bya-rgyal-rgod-po, "the wild king of the birds," on the high cliff (according to another version Skyin-chen-ba-rgan, "the big old ibex" is born there): rKyan-byun-kha-dkar, "White mouth, originating from the kiang," a horse of the steppes; Nya-mo-gser-mig, "fish golden eye," in the middle of the sea; aBron-byun-rog-po, "the evil one stemming from the wild yak," a yak, on the meadow; a few other animals, among them three frogs, a golden one, a blue one, and a white one, have become the best known.

Among the mother animals that have been taken from the ruined castle, the most famous ones are: Thsa-ldan, a mare; Khyi-mo-dkar-

776 mo, the white bitch; Gro-mo, a mother sheep; Thse-thse-nan-dmar,
773 a goat. Of the animals which the mother animals give birth to after
● the fructifying hailstorm, I shall mention only one that is particularly famous, namely, rKyan-byun-(db)yer-pa, "piebald horse, originating from the kiang," a horse which became Kesar's property.

773 /9/ Finally, the various types of plants which, according to the Dard versions, were given to the earth, should also be mentioned. Among the trees there arose the sandalwood (made known only by the Indians); the juniper (shug-pa); the birch (sTag-pa); the mountain willow (glan-ma); and the tamarisk (Om-bu). Nine types of grain were enumerated, namely, Yan-ma, ordinary barley; So-ba, coarse-grained barley; Shi-rog, early barley; Gro, wheat; Bra-bo, buckwheat; Kyer-ge, millet; sran-ma, the bean; nag-sran, the pea; Yuns-dkar, mustard. Now here there is a peculiar thing: The Tibetans in their beer songs speak about the origin of beer from barley. But when the question about the origin of barley as well as of the other types of grain comes up, they speak of the hunt. The primitive father caught all kinds of birds, and when he had caught the dove in the net, there were seven (not nine) different seed kernels in its stomach, from which all types of grain originated.

The land of Glin also possesses five types of gems which, according to the gZer-myig, are heaped up inside the mountain and are guarded by giants who stand outside, as well as dwarfs who live inside the mountain. According to the Kesar saga (manuscript of Gau-Phun-thsoys) these are the following kinds: gold, silver, turquoise, coral, and pearl or shell.

776 With respect to the goddess of the earth it should also be men-
773 tioned that as an active deity she recedes even more into the background than the rulers of the heavens do. Just as the role of the king of heaven has been transferred to Don-grub -Kesar, so that of the mother sKyabs-mdun has been transferred to Kesar's wife aBru-gu-ma. Although the Tibetan sagas offer no evidence for this, as far as I know to this date, I nevertheless believe it legitimate to assume that the original state of the mythology was as follows: The king of heaven wooed mother sKyabs-mdun, the earth, but (in winter) he lost this bride of his to the lord of the water spirits. Instead of this development we now find the same thing in the second generation: Kesar woos aBru-gu-ma, but again loses his wife to King "White Tent" (the king of the water spirits in the form of snow). aBru-gu-ma's origin from the earth deities is made probable by the fact that she is occasionally called the daughter of Father brTan-pa, and he, after all, is a divinity of the earth, as has

already been said. aBru-gu-ma's character as an earth deity appears particularly clearly, however, when she receives her punishment for having finally surrendered to King "White Tent." In this connection it is told, among other things: "For punishment lucernes were sown on her head and her head was plowed under with dzo oxen" (2). Un-

2. A Lower Ladakhi Version, "Defeat of the King of Hor," No. 9.

fortunately, the name aBru-gu-ma is not as transparent as many others Perhaps, however, it is connected with abru, "seed kernel."

Pictorial representations of the earth deity have not yet come to light. However, we read in the Kesar saga (Spring Myth, VII, 19-22), that she rides a horse called bTsan-rta-dmar-chun, "Little red earth horse." aBru-gu-ma is praised for her milk-white complexion. (3) Through her passing into the realm of the heavenly

3. Glin-glu of Phyi-dban, No. 4.

deities she has come to partake of their color. Of mother sKyabs-mdun we read that she is seen by someone in a dream and appears to him as though a snake were wound around her body (Shel-li-bu-zhun, Paladins, III). But later it is explained that the apparent snake symbolizes the hook-shaped land of Glin.

Through its high mountain peaks, on which the gods lived just as much as in heaven, Bar-btsan, the middle realm, touches the realm of the gods. The fact that there are also large lakes in the middle realm, connects it with the realm of the elves or Naga (Tibetan, Klu).

/10/ 3. Yog-klu, the realm of the water spirits, (Tibetan, Klu, Indic, Naga, English, "nymphs"). This realm is to be found in all the rivers and lakes and also below the earth, since the Tibetans believe that subterranean connections exist between the visible waters. The word Yog-klu signifies "the lower nymphs." Just like sTan-lha, Yog-klu is also a state. There a king rules over many servants and subjects who also distinguish themselves by their many children. (See Winter Myth, V, 17.)[1] The name of the king is written in my manuscripts, in accordance with the pronunciation, mostly lJogs-po, a word which is not to be found in the dictionaries. In the dictionaries, aJog-po is given as the name of a Naga king, but even aJog-po does not make any proper sense. The most probable thing is that lJogs-po is a dialectical variant of lCogs-po, which, according to

[1] [See No. 116, pp 1-8 for references, --Analyst]

776 Jäschke, means "low." The name could therefore well mean "the
773 lower one." (Compare lji-ba and lci-ba, "heavy.") The Klu-mo
● or female nymphs are famous for their beauty and Kesar is therefore warned not to fall in love with them. In No. 7 of the Glin-glu of Kalatse,[1] aBru-gu-ma to Kesar:

Oh my wise king!
When you now descend into the land of the water spirits
And see all the nymphs of that land,
Then forget not your helpmeet in the land of man.

[301] The Ladakhi women want to equal the nymphs in beauty and
[832] therefore they wear on their head broad leather strips covered with turquoises, which fall from their heads down below the middle of their backs. This leather strip, called te-rag, is supposed to represent a snake growing out of the human back. This, according to the rules of ancient Indic art, is the characteristic feature of the
[984] Nagas. To this realm of the waters belongs everything that lives and moves in water. It therefore includes fish, frogs, and quite especially water snakes. Since all these creatures can assume human form, even if only with the insignia mentioned, the Tibetans may not eat any of them. The nymphs are supposed to distinguish themselves not only by multitudinous propagation (consider the many fish eggs), but also by a high degree of wisdom. When Kesar's letter arrives in Glin, in which he announces his return from the north country, a nymph is the only creature who can read the writing (1).

1. Lower Ladakhi Version, "Capture of aBru-gu-ma," No. 7.[1]

With respect to King lJogs-po, it should also be mentioned that according to song No. VIIb of the Wedding Songs of Kalatse, he is identical with the famous Ma-dros-zil-chen (Avavatapta, "Not-hot"). In this way we are told his dwelling place at the same time. It is the above-named Manasarowar Lake, the lake Ma-dros. In the chronicle of Ladakh we read in the report of King Khri-sron-lde-btsan that this human king, or his friend, Padmasumbhava, got the king of the nymphs to come up to the surface of the Manasarowar Lake by holding a thunder mace (vajra) in the water of the lake. The
776 nymph who was able to read (mentioned above) had been brought
773 out of her element only because someone had thrown poison into
951 the water. The king of the nymphs had to promise the king of mankind never to let leprosy come again among

[1] [See pp. 1-8, Category 116 for references--Analyst]

human beings. This disease is called Klu-nad among the Tibetans, and among the Indians Nagaroga (a disease caused by the nymphs). The disease is ascribed to the nymphs because leprosy at first looks like snow. The passage cited from the ch[illegible] of Ladakh seems to indicate that instead of one prince of N[illegible]s, they conceived of two who lived in the Manasarowar Lake. This duality may be derived from the Indians. /11/ The Tibetans seem to have severed the adjective Zil-chen, "the radiant," from the name Ma-dros-zil-chen, and to have created a new divinity with it.

In the case of this king of the Nagas, Ma-dros or lJogs-po, it should also be mentioned that he recedes into the background as an active deity as much as does the king of heaven and the goddess of the earth. He no longer goes out to rape the earth goddess. Rather, he has left this to younger persons, in particular to the king of Hor (Mongolia and Turkestan, countries to the north of Western Tibet). Winter is the time when the water masses, in the form of ice and snow, put the earth in their bondage, and winter's power penetrates from the north. In the Kesar saga we read that Kesar after his wedding goes off to the north in order to do battle against the Giant of the North, and that during this time King Gur-dkar (that is, "White Tent") of Hor rapes aBru-gu-ma. For many passages of the Kesar saga it appears that the Naga king was a divinity for human beings, and that, even though a third-class divinity, he received the same hommage accorded the god of heaven and the goddess of earth. From this ethically impeccable figure, however, there soon developed a new figure which embodied the evil principle. We shall speak later of this "devil" bDud.

Ancient representations of the Tibetan Klu, in particular of the king, have not yet been found. From the Kesar saga (Spring Myth, VII, 27-30)[1] we see that King lJogs-po rides a horse called Klu-rta-snon-chun, "little blue nymph horse." In the dream song (Shel-li-bu-zhun, Paladins, III)[1] we read that the king carries something in his mouth which at first glance looks like a black sheep. Later it turns out that the presumed sheep is actually a lotus flower.

The Colors of the Three Realms. The most original color system is apparently to be found in a version of the Kesar saga of the village of Sheh (Shel) as it is written down in the Spring and Winter Myths. There we frequently hear of three altars erected in honor of the deities of the realms of the world, which have white, red, and blue for their colors (1). According to this system, sTan-lha, the realm

1. Spring Myth, IV, 20-26; VII, 22, 30; IX, 1.

Winter Myth, II, 21-23.

773 of the "upper gods," is of a white color, probably because of the
822 light which predominates there. Bar-btsan, the realm of earth, is red. This is probably connected with the reddish color of the ground. In other countries there are also connections between the concepts red, earth, and man. As a byword for the earth we find often in the wedding songs the word gro-mo, which means "grayish red."

Yog-klu, the realm of the "lower nymphs," is blue. The Tibetan lakes are famous for their deep-blue color.

In the Lower Ladakhi Version of the Kesar saga, the color system appears somewhat different. Here we find the following: sTan-lha is white, Bar-btsan is red, and Yog-klu is black (2). The

2. Lower Ladakhi Version, pp. 37, 86, 288, etc.

practice of making blue and black synonymous has also been observed elsewhere among primitive peoples.

In the Mongolian version of the Kesar saga we find the color system even further advanced, perhaps on the basis of certain literary Tibetan forms of the saga. Here sTan-lha has the color white; Bar-btsan is yellow; and Yog-klu is black (3). The trans-

3. Bogda gesser khan, pp. 163, etc.; p. 201.

formation of the color red into yellow is probably to be attributed to the reformation of Lamaism by Tson-kha-pa. One day, as I was standing in front of three chorten of white, yellow, and blue, and as I was speaking about these with the Kardar of Lower Ladakh, an educated Tibetan, this man told me that this group of chorten were of the right colors. He called wrong all groups painted red, white, and blue, /12/ which occurs much more frequently. He had arrived at this judgement in his capacity as a disciple of the teachings of Tson-kha-pa. As in this case of the garment of the lamas, he also wanted to see the color red replaced by yellow in the case of the chorten. Now, however, it seems probable to me that the colors white, red, and blue represent the oldest color-system of the Tibetans with respect to the three realms of the world.

[See pp. 1-8, Cat. 116 for references --Analyst]

The Tree of the World and the Old Order of Prayer

773 824 The tree of the world is frequently mentioned in the old songs. It is mentioned in greatest detail in No. VIIb[1] of the wedding songs. There its name is given as rGya-lcan, "great meadow," or rGyal-lcan, "king's meadow." In song No. XXXVI[1] it is named Shin-sde-rgyal, "king of the tree species," and in song No. XXXVII[1] the Indic name Jambuvriksha, "tree of Jambudvipa" is mentioned. In song No. VIIb[1] it is said, first of all, of this tree that it has three tops (rtse-mo-gsum). This is to be understood as signifying that the tree grows through all three worlds, the land of the nymphs, the land of human beings, and the land of the gods. In each of these three realms it appears as an independent tree, which touches with its top the roof of the world concerned. According to the same song, this tree has six branches. Seen from the land of human beings, this is to be understood as follows: A branch extends to each of the four points of the compass, a further branch (actually the main trunk) grows upward from the center of the earth, and another branch (actually the root) stretches downward from the center of the earth.

Song No. XXXIXa[1] confirms the fact that I have interpreted song No. VIIb correctly. In song No. XXXIXa[1] it is stated of the tree of the world that it has five tops or branches on one root. These are covered with nests and eggs, as was said of the previous tree. Since in this song the root is not counted as a branch, only five branches remain. In the same song it is also made clear that by the four branches the lines of the compass card are to be understood, while the eggs indicate the colors of the four points of the compass.

As we have seen, it is possible to think of five branches and eggs, in the case of the world tree, or, likewise, of six branches and with eggs. A seventh place may be considered, if not for the branches, at least for the nests, that is, the point in the center, from which all the branches proceed. This possibility has been carried out in wedding song No. XXXVI,[1] where we actually hear of seven birds who guard the seven eggs on the tree of the world.

773 822 Now, as far as the colors of the birds and the eggs are concerned, it must be admitted that, in view of the obscurity of the indications, it will scarcely be possible any longer to set up a definite system. This obscurity seems to have come about by the fact that nature hardly ever presented examples in which the colors of the birds

[1] [See pp. 1-8, Category 116, for references --Analyst]

feathers and of the eggs corresponded. Where do we find red birds laying red eggs, /15/ or yellow birds laying yellow eggs? And while in song No. XLI[1] nature was easily ignored, and they placed a yellow bird on a yellow egg (No. XXXIX[1]) in the South, in the West a red bird on a red egg, and so forth, they were more cautious in the case of song No. VIIb.[1] They accepted the color of the egg given in the song as binding, and then proceeded to look around in nature for birds that lay eggs of this particular color. They happened to know that the snow pheasant, which, after all, is of a pure white color, lays coral-red eggs, and therefore they placed it on the red egg of the branch concerned. To the white falcon is attributed an iron-colored egg, because its egg is supposed to resemble iron in nature, and so forth. The golden egg in this song is accorded to the bird Khyun, the sun bird, because the sun appears golden in color. However, it remains uncertain on which of the branches of the world tree we should place it, since it is impossible to determine which of the branches is to be considered the "first." 773 822

We can see from the songs about the tree of the world that in the thoughts of the ancient Tibetans there was a connection between the deities of the three worlds which lay on top of one another, and those of the four regions of heaven. They celebrated these gods in song not only in special groups consisting of the first three or the latter four, but they also composed songs in which all seven were celebrated together. Such a song is No. 1 of the wedding songs of Khalatse.[1] This song deals with an offering of incense. The smoke, it is said, rises upward, spreads out over the earth, sinks down, and moves to the four points of the compass in order to allay the anger of all these deities. 773 776 [782]

So long as the highest of the water spirits was still considered a beneficent deity, there were seven divinities who were invoked together in such songs. But as we have already said, the prince of the nymphs was excluded from the circle of the other gods as the devil. In this way the group of the six chief deities came into being, and we encounter this group in the Tag-ma-cig wedding song, No. X,[1] in which the blessings of the six places, heaven, earth, and the four points of the compass, are enumerated. It is peculiar that as the blessing of heaven rain is named in particular.

Here we notice the similarity with ancient Chinese mythology as it is reported in the Schu-king II, I, 6, "Emperor Schun brought a special offering, but employing the usual forms, to Schang-ti. He brought his offering to the six honorable ones (heaven, earth, and the four points of the compass). As was proper, he made an offering

1 [See pp 1-9, category 116, for references -- Analyst]

776 to the mountains and the rivers and extended his worship to the one
773 hundred spirits." A corresponding passage is to be found also in the book of rites, Li-chi, where it says: "The son of heaven made an offering to heaven and earth, the four points of the compass, the mountains and the rivers, to the land and to the grain; he also brought the five domestic offerings." We see that among the Chinese the six "honorable ones" precede, but that they can be followed by some lesser deities. The latter is also the case among the Tibetans, and in the song just mentioned about incense offerings, wedding song, No. I, after the seven main deities there come the following lesser ones: the god of the mountain peak, the god of the village, and the god of the household. In a similar manner, other songs also descend from sublime deities till they finally arrive at the members of the family.

171 In this arrangement, which corresponds among the Tibetans and
773 the Chinese, I believe I can recognize a sign of mythological relationship between these two peoples. It is true that the "three worlds" and the "four kings of the earth" are also to be found among many other peoples, from the Babylonians to the Indians. But only the Tibetans and the Chinese make these two groups into "highest divinities." It is of especial value to us that from this combination the world tree of Tibetan mythology with its six branches, can be explained.

/16/ The Devil bDud

773 Occasionally a fourth universal realm is added to the three
776 great realms of the world, sTan-lha, Bar-btsan, and Yog-klu, that is, the realm of the devil bDud. The color of the devil's realm is black according to the Sheh (Shel) version, and brownish-violet (smug-po) according to the Lower Ladakhi Version (1). In the

1. Lower Ladakhi Version, "Defeat of the king of Hor," No. 6.[1]

Winter Myth, II, 21-26,[2] we read that Kesar on his journey found on four mountain passes four altars, which had been erected to the divinities of the three universal realms and to the devil and were white, red, blue, and black in color. Kesar worshipped at the three first altars by offering on them white, red, and blue material.

[1 LSee pp 1-8, Category 116, for references -- Analyst]

The fourth altar, however, the devil's black altar, he destroyed completely, leaving not a trace of it behind. Looking at a passage like this, one might be led to the belief that the ancient Tibetans knew, side by side with the three realms of the world just described, a fourth, self-contained realm, that belonging to the devil. Since the devil is frequently designated by the modifier sdig-can, "sinful," we would here be dealing with an ethically condemned personality, while the deities of the other three realms are worthy of human worship.

However, several observations lead me to the belief that the figure of the devil has developed from the deities of the water world and of winter, which stand in opposition to the bright gods of heaven. Thus, the word bdud, "devil," serves to designate various beings in Tibetan mythology. The etymology of this name is not simple. It seems to me that bdud represents a denominative formation from dud, "smoke, and soot." Bdud could then mean "the sooty one," "the black one." This would correspond with his appearance in certain versions of the Kesar saga. Even though bdud is constantly translated by the Indic words mara and Kama, nevertheless it does not seem to me that we have here a case of translation from the Indic. The devil bdud was found fully developed by the Indians in Tibet. In the Kesar saga, the devil bird is designated by the name bdud. This bird goes out to steal the goats of heaven (Spring Myth, I); furthermore, the king of the North country, King White Tent (gur-dkar), who abducts Kesar's wife; and finally, the Giant of the North (Cu-ru-lu-gu), who keeps the Bam-za-abum-skyid imprisoned in a cage (Winter Myth, III). All these are surely forms of the powers of the water and of winter, and it is this circumstance which leads up to the conclusion that in their case the origin of the notion of the devil is to be sought among the Tibetans.

The realm of the devil is designated quite particularly as the castle of the Giant of the North, Cu-ru-lu-gu (Winter Myth, III, IV). The fount of nectar and milk is to be found there (IV, 17).[1] The word for nectar in Tibetan points directly to the devil bdud, for nectar is called bdud-rtsi, "devil's juice." Perhaps the food and drink of forgetfulness, which according to IV, 1,[1] are found there, are also connected with the well of nectar. According to the narrative Mon-gces-pa (Paladins), the land of the devil is also populated by poisonous snakes, which might point to Yog-klu, the realm of the nymphs. In view of his size, his hunger, and his stupidity, the devil Cu-ru-lu-gu is particularly reminiscent of the giants of the German world of saga and mythology, and thus at the

[1] [See pp. 1-8, Category 116 for references--Analyst]

173 same time of the "stupid devil" of Europe.
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/17/ The Seven and the Eighteen Agus

173 Aside from Kesar, the eighteen or seven Agus, so-called, are
805 the greatest heroes of the Kesar saga. Kesar is the leader of these
176 heroes, and together with him they form a group of nineteen beings whom I am inclined to regard as personifications of an old calendar. The days of the week seem to have found their embodiment here, and perhaps the months, insofar as a connection exists between them and the constellations of the zodiac.

173 About the origins of the Agus we read in the Lower Ladakhi Ver-
176 sion of the Kesar saga (Lower Ladakhi Version, I, "Prologue to the Kesar Saga"):[1] The forefather bKra-shis, together with his wife, seeded a field on which only a single tree was growing. From its fruits worms arose that ate one another until at the end only a single giant worm was left. This worm turned into a beautiful child, for whom eighteen brides were sought. All the brides became pregnant as soon as they looked at the child, and from them the eighteen Agus were born.

196 The word A-gu is the dialectal form of the Tibetan word A-khu,
887 which means "uncle," "father's brother," but which in Western
173 Tibet can also mean "husband." The last-named meaning may be
176 connected with the fact that the brothers of the master of the house have a claim upon the master's wife. Moreover, it should be remembered that among the Dard of mDa, the word Mum-mo, which also means "uncle," is used, in their old songs, in the sense of "forebears." Some of this last meaning may also have penetrated into the Tibetan word A-gu.

173 The order of the eighteen Agus is given as follows in the para-
176 graph of the Kesar saga (Prologue):

1. Pasan-ldan-ru-skyes, with a goat's head.
2. An-gar-rtsans-po, with a lizard's head.
3. Khrai-mgo-khrai-thun, with a hawk's head.
4. Kha-rgan-ga-ni, with a white beard.
5. sKya-ba-rgod-po, with a ladle for a head,
6. Zla-ba-bzan-po, with a moon for a head.
7. mDa-dpon-gon-ma, with an arrow tip fro a head.
8. A-la-jon-gol, with a boot sole for a head.
9. aBu-dmar-lam-btan, with an insect's head.
10. Shel-gyi-bu-zhun, with a mirror for a head.

[1] [See pp. 1-8, Category 116, for references--Analyst]

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11. Ga-nigon-ba, with a collar for a head.
12. Lag-lag-rins, with a hand for a head (1).

1. Or Khyab-pa-lag-rins.

13. rKan-rkan-rins, with a leg for a head.
14. Bon-nag-ldum-bu, with an ass's head.
15. bKa-blon-ldan-pa, with a hum head.
16. dPal-le-rgod-po, with an old man's head.
17. rNa-gYu-rna-athsal, with a turquoise for a head.
18. Zla-ba-dkar-po, with a white shell for a head.

The group of the seven Agus is likewise to be found in A Lower Ladakhi Version, "Defeat of the King of Hor," No. 7. Here the following names are mentioned:

/18/ 1. dPal-le, cf. No. 16 of the previous series.
2. Ga-ni, cf. No. 11 of the previous series.
3. Gon-ma-bu-thsa.
4. lTa-ba-mig-gi-rab, the sharp-sighted.
5. rNa-gYu-rna-athsal, the sharp hearer, compare No. 17 of the previous series.
6. mDa-dpon-gon-ma, the able marksman, compare No. 7 of the previous series
7. dPal-moi-a-stag, the female Agu.

A somewhat different series of the seven Agus is to be found in Paladins, No. II, "Tale of sKya-ba-rgod-po.[1] Here the following names are given:

1. dPal-le-rgod-po.
2. Khrai-mgo-khrai-thun.
3. An-gar-ltsans-pa.
4. Mi-yul-la-med-pai-grod-pa-che, the heavy eater.
5. Lag-lag-rins, long hand.
6. rKan-rkan-rins, speedy runner.
7. sKya-ba-dkar-po.

In the group of the seven Agus there are always some Agus to be found who distinguish themselves by special faculties of the senses and the limbs. Their deeds are reminiscent of the deeds of European fairy-tale heroes, such as we find, for instance, in "Six Go Through the Entire World." Each group of the seven Agus contains three such artists, both together therefore six; there is, the sharp-eyed one, the sharp heater, the good marksman, the heavy eater, the speedy runner, and the man with the long hand. All these work for the benefit of a seventh, who is their king. Perhaps we have in these Agus,

[1] [See pp. 1-8, Category 116, for references --Analyst]

776 distinguished by their special faculties, with their leader, the
773 original group of the seven before us. Although most of the Agus
● from the group of seven are to be found again in the group of eighteen, there are nevertheless some who only appear in the group of seven. Such Agus are: Gon-ma-bu-thsa, lTa-ba-mig-gi-rab, dPal-moi-a-stag, Mi-yul-la-med-pai-grod-pa-che, sKha-ba-dkar-po. In the Kesar saga (Spring Myth, III, 25-45) we become acquainted with one Agu, Za, "eater," who may possibly be connected with the heavy eater among the Agus in the group of seven. So much, however, is certain, that the number of Agus, if we were to count up all the figures that we encounter here and there in sags and poems, would rise far above eighteen. I explain this from the fact that each village established its own Kesar saga. Each village may thus also have prepared its own list of the eighteen Agus. As the villages communicated with one another they exchanged names of the Agus, and in this way the present order was brought into the various systems. However the series of Agus may be composed, there seems always to be a traitor among them. Thus, Khrai-mgo-khrai-thun appears as traitor in abducting aBru-gu-ma, as well as in the death of her protector, aBu-dmar-lam-batan. (See A Lower Ledakhi Version, "Capture of aBru-gu-ma.") Quite in accordance with this is the behavior of the same Agus during Kesar's expedition to China. (See A Lower Ladakhi Version.)

773 As has already been mentioned, a heroine is to be found in the
805 group of the seven Agus, dPal-moi-a-stag. This brings me to the
776 question as to whether we may be permitted to see embodiment of
821 the days of the week in the Agus. The Tibetan's week is the same as ours, that is, the system of the seven days named after the old planets, which probably originated from Babylonia and on its way through India came to the Tibetans too. Preceding the names of the days of the week is the word gZa, /19/ meaning "plantet." However, it must be said that the names of these planets are so unclear etymologically that they can be explained only with great difficulty. The names of the days of the week are:

gZa-nyi-ma, Sunday (nyi-ma, "sun).
gZa-zla-ba, Monday (zla-ba, "moon").
gZa-mig-dmar, Tuesday (mig-dmar, "red eye").
gZa-lhag-pa, Wednesday (lhag-pa, "provided with a hand").
gZa-phur-bu, Thursday (phur-bu, "thunderbolt").
gZa-pa-sans, Friday (pa-sans? sans, "pure").
gZa-spen-pa, Saturday (dpen-pa, "beautiful, charming").

[See P0.1-8 -- Analyst]

The following Agus might have a connection with the days of the week: Shel-gyi-bu-zhun, or gSer-gyi-bu-zhun, the "crystal" or "mirror" or "gold son," the son of Kesar, for Sunday; Zla-ba-bzan-po, "good moon," or Zla-ba-dkar-po, "white moon," for Monday; for Tuesday we must go to a being which so far has not been designated as an Agu. This is the Bya-so-mig-dmar, "bat, red eye," a bird (that is, star), which is named as the younger brother of the sun bird (see Lower Ladakhi Version, "Prologue").[1] Among the Agus it is approached most closely by aBu-dmar-lam-bstan, "red worm, road sign," which is designated as a younger brother of King Kesar. With respect to Wednesday, it is to be remarked that the spelling lhag-pa is perhaps incorrect, and for the following reason: In the pictures by which the days of the week are designated in the calendar, Wednesday is always indicated by a hand. Now, "hand," is not called lhag-pa, but lag-pa. I believe that, from the word lag-pa, "hand," first of all the word slag-pa, meaning "provided with a hand," was formed; slag-pa and lhag-pa are, however pronounced identically. Lhag-pa should therefore mean "the one who is provided with a hand," and since Agu Lag-lag-rins is provided with a hand on his head, he might appear as the representative of Wednesday. Thursday has the phur-bu or vajra as a sign. In this place, therefore, a hero of the type of Jupiter would fit. Now, a thunderbolt hero is not to be found among the Agus, apparently for the reason that this weapon became known to the Tiberans only through the Indians. As the lexicon tells us, the word phur-bu signifies, first of all, any pointed iron, therefore also an arrowhead. It is therefore not impossible that in mDa-dpon-gon-ma, the "highest arrow master," we have the Agu of Thursday before us, especially since he has an arrowhead for a head (1). The

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1. Perhaps, however, Kesar himself should be inserted under Thursday, as a fighter against the dragon of the clouds. The "arrow master" as "archer" should probably be assigned to the zodiac.

Agu of Friday is immediately recognizable by his name. He is Pa-sans-ldan-ru-skyes, "owner of (the planet) Venus, growing horns." By these horns are meant the phases of Venus which the Tibetans were able to see just as clearly as the Babylonians. It is impossible to determine from the name whether the Agu was male or female. Perhaps in order to emphasize the feminine nature of this planet, the female Agu dPal-moi-a-stag, "(A-stag?) the glorious one," was created. She is famous as a fierce warrior with the spear. To this

* [See cat. 116, pp1-8 for references -- Analyst]

773 it should be added at once that the ancient Tibetans seem to have
776 been acquainted with the profession of battle maidens as much as
805 the ancient Germanic tribes. In wedding song No. XLIII,[1] in which
821 the guests have cups of different colors set before them according to their rank, there appear after the lama, the king, and the ministers, first of all the sTag-shar, the tiger heroes, then the sTag-dman, the tiger virgins, and finally the Na-chun, the ordinary virgins. The sTag-shar and the sTag-dman drink from golden cups, the ordinary virgins, on the other hand, drink from red cups. With respect to Saturday, I must /20/ confess that so far it seems to me impossible to connect an Agu with the Tibetan planet of this day.

773 Now as far as the relationship of the Agus to an ancient zodiac
776 is concerned, I would say that it is particularly the external appear-
805 ance of the Agus that makes their origin from a zodiac seem possi-
171 ble. The Agus are described as creatures of human shape, some of whom are provided with animal heads. In this connection, however, it should be said at once that the animals in the signs of the zodiac in use today in China as well as in Tibet, are the very ones that cannot be found among the animal heads of the Agus. It is well-known, however, that the zodiac in use today was not introduced into either country until historical times (before the seventh or eighth century). The zodiac symbolized in the Agus, on the other hand, may have originated in the prehistoric period of the two peoples.

The zodiac known today in China and Tibet has the following twelve animal signs: rat, ox, tiger, hare, dragon, snake, horse, goat, ape, hen, dog, and pig. The zodiac is used in the calendar to designate the years. The Tibetans report that this calendar was brought to them by the Chinese in the seventh century. It must therefore have been introduced into China somewhat earlier. The same animal names were then also used to designate the different months. As the excavations in Turkestan indicate, the Tibetans of the eighth century divided the year into twelve months, with three of the months constituting a season of the year. At that time they spoke of the second and the third spring month, and so forth. Each month, at that time, was reckoned at thirty days. I suspect this because the number 360 plays such an important role with the gods, the nymphs, and similar beings.

Although it is as yet impossible to equate all the Agus in the list given above with the known signs of the zodiac, the following should nevertheless be pointed out: An-gar-rtsans-po with the lizard's head can be compared with the snake of the Dodekaoros;

[1] [See cat 116, pp1-8 for references, --Analyst]

Khrai-mgo with the hawk's head can be compared with the hawk of the Dodekaoros; aBu-dmar-lam-bstan with the insect's head can be compared with the beetle of the Dodekaoros; Kha-rgan, "Old Mouth," with the white beard, can be compared with the ape of the Dodekaoros; Bon-mag with the donkey's head, with the donkey of the Dodekaoros. As has already been mentioned, mDa-dpon-gon-ma, the great arrow master, belongs perhaps to the "archer" of the Babylonian zodiac. As A. Jeremias observes in his "Handbuch," the previously mentioned zodiac of the Chinese, which begins with the rat, the ox, and the tiger, is related to the Hellenistic Dodekaoros. After what has just been said, it seems to me that the zodiac symbolized by the Agus comes much closer to the Dodekaoros. Here we have, perhaps, the intermediate link between the Asiatic West and East with respect to this calendar problem. 773 776 805 171

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Favorite Numbers in the Ancient Mythology

Three is a particularly favored number. The world is composed of three parts, the king of the heavens has three sons, King "White Tent" must perform three labors, three Shar-an-dre, according to the Lower Ladakh Version, strive to kill the child Kesar. The Agu Khrai-thun needs three hats, three stirrups, and three dog collars ("Journey to China"). According to wedding song No. XIII[1] there are three famous castles, three lakes, three forms of greeting, of smiling, and of swearing; according to No. LIX[1], there are three kinds of people, of cattle and of iron tools, and there are three kinds of fields. 773 801

The number seven appears somewhat less frequently. However, the smaller group of the Agus consists of seven heroes. According to the Sheh version there are seven An-dhe-ban-dhe who try to kill the infant Kesar. Seven /21/ types of grain seeds are found in the stomach of the dove that has been caught. Tag-ma-cig, (wedding song No. LIX.[1]) With seven bones and seven shells Dze-mo performs her magic on Cu-ru-lu-gu (in the Winter Myth, No. 3).[1]

The number nine occurs with special frequency. The monster from which gDon-gsum-mi-la constructs the world, has nine heads; the devil Cu-ru-lu-gu has nine lives; according to Winter Myth, VIII,[1] Kesar is victorious in nine battles; according to Spring Myth, VI,[1] 29, nine little pieces of butter are spread along the edge of the beer jug in honor of the guest. Nine gods and nine Pisaca were born together with Kesar, according to Winter Myth, VIII,[1] 34. In everyday life, the number nine is also in frequent use. A full rosette is

[1] [See pp. 1-8, category 116, for references -- Analyst]

773 801 one with nine rows; they travel over nine mountains and through nine valleys. This frequent use of the number nine was probably what induced Schiefner to include the number under the plural designations. It is actually true that the number nine is frequently used as a loose designation for a large number. But in the majority of cases it is a matter of nine things or processes that have been counted.

Twice number nine, eighteen, is also quite frequent. The number of the Agus is eighteen. Eighteen splinters are broken out of the horn of the wild yak, by the Agu dPal-le (see "The Story of Kesar's Birth"). Eighteen An-dre-bar-an-dre of the East were born together with Kesar, according to the Winter Myth, VIII, 34. With respect to the number eighteen it should be observed that occasionally it is followed by the number nineteen. The people say: there were 18 or 19 lamas who came! Perhaps this has its origin in the fact that it is possible to add to the eighteen Agus Kesar as their leader, getting a group of nineteen heroes in this way.

Let us mention a few more numbers that play a lesser role but are nonetheless worth noting:

Thirteen. This number, which plays a significant part in the Bon religion that developed later, is only to be found once in the literature we are dealing with here, and that is in wedding song No. XXXII of Tag-ma-cig, where all the numbers from one to thirteen are discussed and the chief use of each number is indicated. Although Buddhism and the Bon religion are also taken into account in this song, it will be well to cite the numbers it mentions: 1

1. One is the number of the central religion (thig-le-nyag), of the most important elements, in which all religions are at one.
2. Two is the number of the two means (apparently of salvation). Here the Bon religion and Buddhism seem to be meant.
3. Three is the number of the three Buddhistic jewels (triratna).
4. Four is the number of the guardians of the world, of the kings of the four points of the compass.
5. Five is the number of the five Dhyanibuddhas.
6. Six is the number of the six types of rebirth.
7. Seven is the number of the predecessors of Buddha.
8. Eight is the number of the eight provinces of the realms of the gods and the demons.

1 [See cat. 116, pp 1—8 for references. --Analyst]

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9. Nine is the number of the heads of the nine-headed monster.
10. Ten is the number of the tips of the horn of the stag (Ru-bou).
11. Eleven is the number of the heads of Avalokitesvara.
12. Twelve is the number of the months.
13. Thirteen is the number of the religious ceremonies.

The number 27 is to be found once. aBru-gu-ma, who has been abducted by King "White Tent," receives, according to the Lower Ladakhi Version, a grace period of 27 years before she surrenders herself to her new lord and master.

The number 45 (five times nine) is given as the number of the pha spun (the relatives on the father's side) and the ma-spun (the relatives on the mother's side) belonging to aBru-gu-ma (Lower Ladakhi Version, p. 129).[1]

As has already been mentioned, 360 is the number of the gods as well as of the nymphs (Lower Ladakhi Version, p. 192).[1]

Animism

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In the following pages we shall summarize everything that can be said about the personification of the forces of nature in the ancient religion of the Tibetans.

The sun, the moon, and the stars (1) play an important part

1. Among the stars in particular the constellations rgyu-skar or houses of the moon.

here. Sometimes they are placed at the beginning of the songs, before all the gods even. (Wedding songs, Nos. XVIb, XLV.[1] Ladakhi Songs, No. XXX.[1]) In these songs the sun is frequently called Khri-gdugs-nyi-ma, "sun, the screen of the throne," apparently because of its round shape, which is reminiscent of a parasol. Even more frequently the sun is conceived of as a bird that flies across heaven. As a bird it has the name Bya-khyun-nyi-ma, "the bird Khyun-dkrun, the sun" (Frühlingsmythus, Appendices, No. 9), or Bya-nyi-ma-khyun-run, "bird, sun, Khyun-run" ("Prologue to the Kesarsaga," No. 9). These names are composed of meaningful words. It is very important that the words "bird" as well as "sun" appear in them in an unmistakable manner. The word Khyun is equated with the Indic word Garuda. With respect to Garuda, it has occasionally been denied that it had any kind of relationship to the sun and

[1] [See category 116, nn 1-8, for references --Analyst]

773 merely an obscure mythological phenomenon has been recognized
774 in it. However, the fact that the Tibetans connect the name Khyun
821 with the word for "sun" in one name, raises certain considerations. If in Tibet the sun and Khyun are combined in one name, then it is certainly possible that in India people also thought of the sun when they mentioned the name Garuda. The syllable dkrun, or, corrupted, run, gives the most trouble in the name. It may refer to the fact that no feet are visible on the bird of the sun. For sKyil-dkrun signifies sitting down with the feet drawn in. In the Lower Ladakhi Version, "Prologue," No. 9,[1] we learn something about the ancestors of the sun bird. It is supposed to be the son of the bird No-ldo-re, and the latter is supposed to be the son of the bird Khu-byug-rgyal-po. While the name On-ldo-re cannot be translated, Khu-(b)yug-
[825] rgyal-po means "king cuckoo." The cuckoo is actually a particularly favorite bird among the Tibetans, and it also plays an important part in the mythology of the Bon religions. According to passages in the dictionary of S. Ch. Das, under "Khyun," it looks as though Khyun was originally used to designate the eagle. Khyun, On-ldo-re, and Khu-(b)yug are probably the names of three birds that were worshiped and that were all three equated with the sun. The story of the provenance of the sun bird in the "Prologue" is thus probably only intended to signify that the sun of the present day is the child of the sun of yesterday, and that the latter is again the child of the day before yesterday. The case is different with the birth of the sun from aBru-gu-ma, as we find it reported in the Spring Myth, Appendices, No. 3.[1] (Similarly in A Lower Ladakhi Version, "Kesar's Birth," p. 69.) This event is best explained if we recognize, as we mentioned earlier, an earth goddess in aBru-gu-ma. When the sun rises in the morning, it is, after all, possible to say that it was born
[776] from the earth. A curious sun and moon myth is the story of the Agu Za in Spring Myth, II, 34-45.[1] Za means "eater," and this particular Agu devours not only Don-grub, the future King Kesar, but he also only surrenders Kesar again after he has been promised that the sun and the moon will be given him to eat for a year. Such devourers of the sun and the moon are not only the spirits of the eclipses of the sun and /23/ the moon, but also the mountain and cloud spirits. It is precisely the large mountains rising steeply from the river valleys that frequently prevent the appearance of the sun for several months during the winter. From the personifications of the mountains have arisen the spirits of the mountains or the giants.

The moon is also frequently conceived of as a bird. It is called Bya-mo-dkar-mo, the "white lady bird" (see Lower Ladakhi Version,

[1] [See cat 116, pp1-8 for references.--ANALYST]

"aBru-gu-ma's Marriage to Kesar," No. 6).[1] The feminine gender (the syllable mo) of the moon also finds expression in the name Zla-mthsan-dkar-mo, "moon, whose sign is white." (Tag-ma-cig, wedding song IIIb.) In the passage just cited from "aBru-gu-ma's Marriage," Bya-mo-dkar-mo appears quite actually as the bride of Bya-nyi-ma-khyun-run. They both live in a house which by an arrow's length touches neither earth nor heaven and is, therefore, in the universe. Bya-nyi-ma-khyun-run, the sun bird, just happens not to be at home. He is hidden in a hermitage from which he will come forth after twenty-two days. These twenty-two days are probably of purely local significance. It is possible that in Lerdo, the village of origin for this saga, the sun is not visible for that many days during the winter, when it is hidden by the tall mountains. The moon, however, is visible during this time, and in winter its course may also be along the zenith. In the house between heaven and earth, as the saga tells us, the entire family (gZhid-mad) of the sun bird lives. To this family there also belongs, as its third member, Bya-so-mig-dmar, "bat red eye," a creature which keeps watch on a mountain peak while the sun bird is engaged in meditation. The bat red eye seems to be the personification of the planet Mars, which always stays in the neighborhood of the sun. The present passage of the Kesar saga contains a statement that seems very strange to us. There it says: When the sun bird has concluded its meditation, it will come forth in order to destroy the earth. This is the reason why Kesar has to oppose it in a hostile manner. The idea that the sun bird will destroy the earth undoubtedly originated from India, where the scorching power of the sun in summer prevents any natural growth from coming up out of the soil. This notion of the Indians concerning the destructive activity of the sun bird was taken over without thought by the Tibetans, for in their country the sun is known only as a dispenser of blessings.

773 ● 774 821

While the sun always shows its round shape, the moon (as well as Venus) is constantly changing its form. A reference is made to the sickle of the moon in one name that occurs in the Lower Ladakhi Version, "Kesar's Birth," No. 6. (Likewise "Prologue," No. 9.)[*] Here there is mention of an axe sTa-ri-zla-ba-dkar-po, "axe, white moon." This axe is considered the archetype of all axes and hatchets. In the same place reference is also apparently made to the moon when the "jug with the slanting mouth" (or the slanting opening) is mentioned. This phrase, namely, occurs immediately after the "jug with the red mouth," or the sun. The moon is in a slanting position shortly before it becomes full.

[1] [See cat. IIb, pp. 1-8 for references. -- Analyst]

773 All these peculiar names of the sun and the moon are to be found
774 in the reports about Kesar's birth. At Kesar's birth there is a general
821 giving of birth to various creatures. The old sun gives birth to a young sun, the old moon to a young moon, and all breeding animals, horses, oxen, goats, sheep, dogs, cats, and so forth, give birth to young. Among the creatures not belonging to the animal kingdom which reproduce themselves at this point we find the rainbow, rGya-stag-khra-bo, the "great, colored rope," and the cloud, sGe-mo-dkar-moi-ston-shon, the "white sack, container of a thousand." Just as the sickle of the moon is considered the original ancestor of all sickles, axes, and hatchets, so the rainbow is regarded as the original ancestor of all strings and ropes, and the cloud is looked upon as the original ancestor of all sacks. The trinity of moon sickle, rainbow rope, and cloud sack, incidentally, also plays a significant role in the Ron-no-rub-can, the Tibetan Vetala.

Scattered here and there we also find still other personifications of the phenomena of nature. In wedding song No. IIIb[1] the wind, sKye-ser-rlun-po, is called "wind, rouser of coolness." To it is attributed /24/ the feat of having hollowed out the valleys. This is, of course, quite reminiscent of the modern theories of wind erosion held by our geographers. In the same song the rain, under the name sBan-char-zil-bu, "moist rain, dew," is also mentioned. To it is attributed the creation of the concepts "above" and "below." This perhaps because of the fact that rain originates above and dew down below.

As we have already seen above, the personification of the glacier is Sne-ge-dkar-mo-gYu-ral-can, "the white lioness with the turquoise-colored mane." In the song just cited she appears as the mother of the glacier. She is of great importance because on her depends the supply of water for the land. This lioness, the riding animal of the mother of the gods, is frequently mentioned, together with types of animals considered as firm representatives of the animal kingdom. However, this is, after all, also the case with the sun bird Khyun. (See Tag-ma-cig, w dding songs Nos. I[1] and II.[1]) Such representatives of the animal kingdom are: Bya-rgyal-rgod-po, "the wild king of the birds"; the eagle; sKyin-chen-ba-rgan, the "big ibex, the old ox"; Nya-mo-gser-mig, the "female fish gold eye"; it is also called Nya-mo-khyu-ru; rKyan-byun-kha-dkar, "the white mouth born from kiang," a horse; aBron-
773 byun-rog-po, "the black one born from the wild yak," a yak.
776
753 gNyan are said to be spirits who carry on their nefarious activities in various places. According to S. Ch. Das's Wörterbuch

1 [See Category 116, fr. 1-8, for references--Analyst]

/Dictionary/ they are supposed to be bringers of the plague in particular. In wedding song No. XX[1] four types of gNyan are enumerated:

> At the blue zenith the gNyan of sun and moon,
> Near the high cliff the gNyan of the wind,
> In the wide ocean the gNyan of the babbling, rushing billows (?),
> In the flowing water the gNyan with loud voices.

This little verse again shows the world divided into the three parts of heaven, earth, and water, and it indicates that the Tibetans imagined the entire world to be populated by small, evil-doing spirits.

In connection with what was said before, we ask ourselves how matters stood among the Tibetans with respect to ancestor worship. If, at the present day, we do not find much of this kind of worship, this is to be explained from the introduction of Buddhism. It should be remembered that the belief in the transmigration of souls, which came into the country together with Buddhism, placed the ancestors in successive rebirths. In the songs of the Dard the Mum-mo, really "uncle," "eme," the forefather, plays an important role. Among the Tibetans, however, I have not encountered a similar figure as yet.

On the other hand, it is possible that some forceful exclamations, popular oaths, that are used by the West Tibetans, point to something like ancestor worship. The exclamation of this kind which is heard most frequently is: A-bii-sha, "by the flesh of my grandmother." In the Bonpo book gZer-mig we very frequently find the word phe-sha as an expression of forceful affirmation. This was probably in its original form pha.-sha, meaning "by the flesh of my father." (This is all that up till now it has been possible to find in this field. A single case of a prayer addressed to one's deceased father, and of a father entombed in a stupa are to be found in the saga of rGyal-sa-dkar-po /Journal and Proceedings of the Asiatic Society of Bengal, Vol. III, p. 322./ /The preceding brackets are the author's. --Translator./ The son of mDapon-gon-ma had been wounded and vanquished. He prayed for his dead father, and the latter showed him an arrow by means of which he would again be able to regain the victory.)

Cult Places of the Ancient Tibetan Religion

I have succeeded in discovering a number of the cult places of

[1] [See cat. 11.6, pp 1-8 for references. -- Analyst]

"dragon," frequently alternates with aBrugu-ma. This goddess might have come by the name rDo-rje-chen-mo as the wife of Kesar, who, according to the Glin-glu song No. 9 of Khalatse, is shown to be a rDo-rje-pa, a wielder of the thunderbolt. In this song he flings a lightning bolt at the cloud dragon. The lightning proceeds, however, directly from the rdo-rje (or Indic vajra). It is, therefore, just at the harvest festival that honor is paid the goddess, /31/ who is usually called upon for the blessing of offspring. The third one of the songs of Shel contains a eulogy of the yak, which is of great importance during the harvesting, for one thing, as a beast of burden for the sheaves, and for another as the leader of all those animals that thresh the ears of grain by walking over the sheaves. The song of Skyur-bu-can contains in its main section a game of riddles concerning the treasures of the countries of the four points of the compass. In Skyur-bu-can I also got to see, as I have already mentioned, the peculiar dance of the flowers. The flowers needed for the flower offering are not taken from the gardens by the houses, but are gathered high up on the mountain slopes just below the snow boundary. These flowers, which exude an overpoweringly strong, sweet odor, are wound around long staffs, and, carrying these poles in their hands, the shepherd boys have to execute complicated round dances to the accompaniment of an oboe and kettledrums. As we know from the songs of Shel, the flowers are then supposed to be sacrificed to the goddess rDo-rje-mo. In Skyur-bu-can, though, I observed that these flower poles were laid down inside the Buddhist temple. The festival is, of course, connected with many dances of a general nature and with feasts at which beer prepared /taking bereites as a misprint for bereitetes--Translator./ from green barley grains, plays an important role. This leads us to the name of the festival. The syllable lha is the ordinary word for "god" (deva). The syllable srub, on the other hand, corresponds to the word srus, or srub, which means "ears of grain that are almost ripe." The Srub-lha festival is therefore the festival of the very earliest harvest. As can be seen from ancient rock drawings, people contented themselves at this festival with having larger animals, oxen, horses, and so forth, represented by throwing a blanket over several persons. 796 532

The Goal of the Ancient Religion

From the preceding it becomes apparent that the ancient Tibetans expected only earthly gifts from their gods. Kesar, the 771 773

771 son of the king of heaven, was worshiped on earth as the bringer of
●773 spring. From him and from his wife aBru-gu-ma people expected the blessing of a harvest and of offspring. With respect to the life after death they had entirely animistic conceptions.

113 In the saga of "Kesar's Beloved Mon" (Journal and Proceedings
773 of the Asiatic Society of Bengal, Vol. II, p. 467) we read that this
775 Mon had been killed by being pushed off a cliff. When Kesar approached the corpse, he heard a voice speaking from it. He opened the dead body with his knife and out of it came two Mon devils, one male and one female. These devils Kesar carried home, wrapped up in a piece of cloth. In the saga of rGyal-sa-dkar-po we read the following (Journal and Proceedings of the Asiatic Society of Bengal, Vol. III, p. 321): the Agu mDa-dpon-gon-ma had been killed and had been entombed in a stupa. But people were very much worried that he might still be full of thoughts of revenge. For this reason an old hermit advised them to walk respectfully around the stupa of the dead Agu until a lizard came out of it and nodded its head. All this is fulfilled, and the dead man, moreover, is kind enough to give his son, who is praying to him, a piece of advice. This advice concerns an arrow which would be of particularly great use to him in battle.

In the saga dealing with Kesar's victory over the devil (or giant) Khya-ba (Khya-ba (Khyab-pa)-lag-rins (Bibliotheca Indica, No. 1164, p. 278) it is stated that the enraged Bam-za-abum-skyid went to the grave of this giant, her former husband, and that she roared into the grave. As an answer to her roar there was an earthquake. (The giant moved in his grave.) Thereupon Kesar rushed to the giant's grave and chanted magical formulas into the grave until it became impossible for its occupant to leave it.

From all this we can see that, though it was impossible for the ancient Tibetans to conceive of death /32/ as a complete annihilation of life, nevertheless, after what has been stated above, there can be no question of a conception of an idealized form of existence that will take place after death.

Such a delightful, disembodied life is led on the Olympus of the Tibetans, the mountain peaks of the Gans-ri (Kailasa). In the account that I wrote of my journey from upper Sutlej to the upper Indus, in 1909 (see Antiquities of Indian Tibet, p. 37) there is the following passage with respect to the Pu-rgyal mountain peak: "The baggage carriers of Chan pointed to those mountain peaks and said
773 that up there was the magical country (aBa-yul), the dwelling place
775 of the spirits. The inhabitants of this place are supposed to be very

numerous. However, ordinary persons cannot see or hear anything of them. Only noble people or lamas are capable of observing anything of the life and the activities in aBa-yul. When such a pious man approaches the region of the perpetual snows he often hears the voices of the invisible inhabitants of the magic land and the barking of their dogs." These are the ideas of the present-day Tibetans concerning their Olympus. It is possible, of course, to think of its invisible inhabitants as the gods (lha). These are its original inhabitants. But in the course of time the souls of good, pure people seem to have been added to its population. In any case, the later systematized Bon religion points to such a population of "Olympus." Until these ideas received their full expression, it is possible that ideas among the people arose which postulated a life in the Beyond among the gods for the noblest of their priests and heroes. In this fashion the icy regions of the Himalayas became the universal paradise.

The Tag-ma-cig Wedding Songs

This collection of sixty songs falls into three parts. The first part contains nineteen songs which are to be sung outside the door by the purchasers of the bride (sGo-la-btan-ces-kyi-glu). The second part is called Tho-rabs. It deals with the journey of the bride purchasers from the gate to the place where the festivities are held. With each question that they answer correctly, the bride purchasers overcome one obstacle and thus come one step closer to the festive place. It is to be noted that this Tho-rabs is not known in Khalatse, whereas the first and the third part of the songs is known in Khalatse. The third part is sung on the festive place during the banquet. It is called chan-glu, beer song. In the following, the first nineteen songs are to be published first, and in the versification of the originals, into which the translations that I did purely according to the sense have been transferred with great skill by Mrs. Anna Paalzow.

I

Songs Sung in Front of the Bride's House

Ia. The people of the house say:

1. The ice god closed the valleys three
   High above where the glacier lioness lives.

585 539 them with are not made of the proper wood. As is then shown in song No. VII, the children of the gods may only be hit with twigs taken from the tree of the world. This is known to the people of the house, and for this reason they explain that their sticks, which have actually been taken from the willow tree, and so forth, are related to the tree of the world. The tree of the world grows through the world of the nymphs, the earth, and heaven. In No. IVa, brGya-byin, Indra, the king of the gods, is named, in No. Va, the king of the earth, and in No. VI, lJog-po-ma-dros-zil-chen the king of the nymphs.[1]

[773]

VIIa. The people of the house bring other kinds of wood and the bride purchasers say:

The soup spoon, the gravy spoon, and the black-nosed poker,
With these three sticks do not beat us!
If you beat us with these three sticks,
Breaking our helmets,
You must return them a thousandfold,
Hurting our bodies,
We shall return it a thousandfold,
Breaking our earrings,
You must return them a thousandfold
Breaking our saddles,
You must return them a thousandfold!

VIIb. Because the people of the house do not know what to answer, the bride purchasers say:

A wood to beat us, friends, does exist.
It is a wonderfully pliable wood,
It is a marvelously pliable wood,
There is a tree whose root has three stems.
These three stems /together/ have six boughs.
On the first bough
There is the nest of the huge bird Garuda.
Not breaking the golden egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick beat us!

1 [See cat. 116, pp. 56-7 for songs. --Analyst]

You need not return them a thousandfold! 585x 539x

6. On the sixth bough
There is the nest of the white falcon.
Not breaking the iron egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick beat us!
With this stick whip us!
If you beat us with this stick,
/43/ Breaking our helmets,
You need not return them a thousandfold.
Hurting our bodies,
We shall not return it a thousandfold.
Breaking our earrings,
You need not return them a thousandfold.
Breaking our saddles,
You need not return them a thousandfold.

The people:

Good, mighty friends! Om, May things go well with you!

Notes to VIIa and b

This song, too, was already published in the Indian Antiquary in 1901, in the same form. /As has been noted, there are several differences between the two versions. --Translator/ In VIIb, the tree of the world is described, with its "three tops on one root." This means that it is believed possible to see its top in the underworld of the nymphs, on the earth, and in the land of the gods. The six branches of the tree have already been explained in the Introduction. The birds that have their nests on these various branches are called, by their Tibetan names: 1. Khyun, Garuda; 2. Bya-rgyal-rgod, "wild bird king, eagle"; 3. mGo-bo-ldad-dkar, "falcon white head"; 4. Glag-mo-mkhal-dkar, "eagle white kidney" /really "vulture"--Translator/; 5. lHa-bya-gon-mo, "bird of the gods or snow partridge"; 6. Kkraskya-dkar-mo, "white falcon." 773 585x 539x

1 [See pp. 58-61, Category 116 -- Analyst]

585x VIIIa. The people of the house say:
539x

Now, friends, keep the fire going!
Guests, say, where do you come from,
When you go, where will you go?
Where will you be pleased to sit down?
For whose sake did you come?
Into the heart of our village?

VIIIb. The bride purchasers answer:

We come from a happy country, bDe-chen, in the East,
We are going to the land of paradise in the West, U-rgyan.
We shall be pleased to sit down here.
Our goal is here in the heart of the village.

The people:

Well thought, Hail to you, mighty friends! Om,
May things go well with you!

Notes to VIIIa and b

773 According to Buddhistic conceptions, the bDe-chen-yul,
585x Sukhavati, paradise, is situated in the West, high up on the moun-
539x tains with perpetual snow. U-rgyan, the goal of the bride pur-
chasers, is the Indic realm Udyana. This, too, is sometimes designated as a paradise. These have already appeared in the Indian Antiquary for 1901, as No. IV.

539x /44/ IXa. The people of the house say:
585x

1. When you came here from the eastern country,
Who was king there in the East?
Why may we call his subjects and his servants white?
What are their looks and their customs like?
All these questions do we ask.

2. When you came here from the southern country,
Who was king there in the South?

9. The crystalline queen who in the pale North
rules over a thousand colors,
That is aBru-gu-ma.

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10. For the great fields of slate a mantle
Is sewn by the smith of heaven, Visvakarma.

11. Teeth, in addition to its pair of wings,
The bat has in its mouth.

12. However, you people who ask the riddles, demanding a solution, you proprietors will be glad
If something is taken away from you!

The people:

Good, mighty friends! Om, May things go well with you!

Notes to XIIa and b[1]

The names mentioned in stanzas 1, 2, and 3 designate heroes of prehistory whom I have not as yet encountered elsewhere in Tibetan literature. In stanza 5, the water sword that strikes and wounds the water is perhaps the stream of the waterfall. In stanza 7, the assertion that the weasel lays eggs I have also met elsewhere among the West Tibetans. As for stanza 8, this verse is difficult to understand. The arteries of the human body are evidently being compared with rock pheasants. The mountain is perhaps the body itself. As for stanza 9, this verse is also very difficult. The colors of the North seem to be the northern lights. Over them rules Char-rje-sgam-po, as the text states. This unknown name is equated with aBru-gu-ma in a Tibetan note to the text. In stanza 10, the covering of the field of slate is the snow whose manufacturer is the divine smith Visvakarman. Originally, I am sure, it said Hemis here, who is the smith of the Kesar saga and whose name (Hem, Dard for "snow") in itself already points to the type of covering intended. As for stanza 12, this verse apparently refers to the taking away of the bride by the bride purchasers. In this song the meter has been strictly observed only through stanza 7. From stanza 8 on, the meter has been neglected /even/ in the original.

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[1] [See cat. 116, pp 67-9 for songs. --Analyst]

Notes to Kh. XIXa and b[1]

This song has not been preserved in its entirety either. The missing verses a, 1 to 4, it was easily possible to supply from b, 1 to 4. The missing conclusion b, 10 to 13, has been completed by me in the spirit of the preceding verses. The bride purchasers believe they make their divine origin most effectively clear by asserting that everything that goes on in nature and inside the house is connected with them or was caused by them. sKra-lo, in verse 6, is evidently a tutelary deity. The name might possibly signify "the one with the curly hair." The Shog-yan plateau in verse 10 is not yet known to me. But the North country in verse 11 is the well-known Byan-than plain. It is clear that the conclusion of this song in Khalatse is not nearly as satisfying as the conclusion of the song quoted above, No. XIX in Tag-ma-cig.

Concluding Observations

It is my intention to follow up this part of the wedding songs with a second and a third part in a special publication. If this plan should be somewhat delayed, it will be due to the difficulty in translating. For the first part, two manuscripts were available. The second part can only be translated on the basis of one single manuscript, and this circumstance results in a great deal of uncertainty in view of the archaic nature of the language. The Tibetan text of all three parts, together with a literal translation printed alongside it, is to be published in the very near future in a scholarly periodical.

/70/ Rock Drawings

Table I[2]

Number 1, 2 and 3. The "white lioness with the turquoise-colored mane." A personification of the glacier. (Compare photograph.)

Number 4. Kesar's horse (rKyan-byun-dbyer-pa).

" 5. Kesar on his horse engaged in hunting the antelope. On both sides are stupas, and over them branches of the sacred juniper tree. Unknown emblem (a square with diagonals). (Compare photograph.)

1 [See pp. 90-92, category 116 --Analyst]
2 [See p. 97, category 116 -- Analyst]

Table II [1]

531 773 Number 6. The "wishing cow of Paradise" (aDod-ajoi-ba). (Compare photograph.) Underneath it a musk animal. The latter drawing was later destroyed.

Number 7 and 10. The "big old ibex." A personification of the cliff. Above number 7 a hallowed offering is drawn.

Number 8. Two Garuda (Khyun), so-called "ear-garuda."

Number 9. The horned Agu Pa-san-ldan-ru-skyes.

Number 12. The same Agu in battle.

Number 11. Two water snakes (Naga).

531 771 " 13. Priests of the old religion. So-called On-po.

531 535 " 14 and 16. Religious dances. The dancers stand in single file, one behind the other. In number 16 the leaders stand outside the line.

782 585 531 " 15. Beer offerings of the bride purchasers. Three jugs of beer, decorated around the edge at the top with little pieces of butter (ka-lcor). The leader of the bride purchasers is holding in his right hand an arrow decorated with little flags.

Table III [2]

531 782 778 Number 17, 18. Hallowed offerings, flour and cake.

" 19. A small altar of the old religion.

" 20. Probably a dos-mo. (Compare photograph.)

" 21. Hallowed offering of flowers or twigs of juniper.

" 22. The ear-garuda (rNa-khyun), in front of it a fox, behind it illegible letters.

1 [See p. 99, Cat. 116 -- Analyst]

2 [See p. 99, Cat. 116 -- Analyst]

Number 23. Male and female sex organs (request for the blessing of offspring). 531 842 831

" 24. Spindles or form of the yoni (requests for the blessing of offspring).

" 25. A little kid goat in the back part of the big goat's body (request for the blessing of offspring).

" 26. Spindle or yoni.

" 27, 31, and 35. Sun symbols. 821 531

" 36. Moon symbol.

" 28, 29, and 30. Games at religious festivals (harvest festival). 28 and 29, standing on the horse; 30, a fabulous animal, is represented by throwing a blanket over several people. 531 527 796

/71/ Numbers 32, 33, 34, and 37. Forms of the swastika. 32, 33, and 37 are forms in the official Bon religion. 34 is the form in Buddhism, as well as that in the mythology of the saga world. 771 531 773

Numbers 38 and 39. Hands (symbols of Wednesday?). 531 805 821

Origin of the Rock Drawings [1]

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Table I: All from the banks of the Indus River near Khalatse.

Table II: Numbers 6 and 10 from the banks of the Indus River near Khalatse; Numbers 7 and 11 from the /?/ yed mountain pass in Zans-dkar; number 8 from sBa-lu-mkhar; number 9 from A-ci-na-than; number 12 from Khalatse; number 15 from Kesar's Saddle near Khalatse; and numbers 14 and 16 from mDa.

Table III: Number 17 from sNye-tse in Zans-dkar, numbers 18 and 19 from the /?/ yed mountain pass in Zans-dkar; number 20 from Hu-nu-pa-ta; number 21 from mDo-mkhar; numbers 22, 23, and 25 from aBru-gui-dabs-khor. Number 24 from Khyun-ran-byon;

1 [See pp. 93-99, Category 116 -- Analysis]

/(6)/ No. 7.[1] Deserted village dGon=pa near Leh 532 782 778

Rough ancient sculpture of a Bodhisatva /sic!/ which was erected in a place of worship of the pre-Buddhist religion. For that reason the horns of the ibex and juniper twigs are still, to this day, brought to it as offerings. Also, its mouth is spread with butter.

/(7)/ No. 8. Rock drawing from the bridge castle near Khalatse. 532 778 773

Kesar as an archer on horseback hunts an antelope. On both sides are Buddhist stupas. Above them a branch of the sacred juniper tree (Shug-pa).

No. 9. Rock drawing of the white lioness with the turquoise mane (glacier). A rock drawing from the Indus near Khalatse.

/(8)/ No. 10. Rock drawing from the Indus near Khalatse. 532 776

The wishing cow (Tibetan, aDod-ajoi-ba). In the heaven of the gods she grants all wishes.

/(9)/ No. 11. Rocks near the village that is now Mohammedan, Don-ga in Purig. 532 782 842

The drawings in part still date back to the Buddhist period of the village. The many boulders, likewise of very recent times, represent prayers of thanks addressed to Kesar for the blessing of offspring.

/(10)/ No. 12. Rocks near the village that is now Mohammedan, Don-ga in Purig.

The drawings in part still date back to the Buddhist period of the village. The boulders represent prayers of thanks addressed to Kesar for the blessing of offspring.

/(11)/ No. 13. A sacred place on the Ro-thang mountain pass (Lahul). 778 133

The source of the Bias River. A great many pointed rocks placed upright.

1 [See pp. 103-117, category 116 -- Analyst]

15: Francke--109 M-3 (no date) 1923 AJ4 W. Tibetans AJ4

532
778
773

Nr. 8.

Nr. 9. Caption for above pictures on p. 101

16: Asboe M-3 (no date) 1933 AJ4 West Tibetans AJ4
Lahul

SOCIAL FUNCTIONS IN LAHUL, KĀNGRA DISTRICT, PANJĀB.

By WALTER ASBOE.

THE chief social functions in Lahul occur during the first two months of the Tibetan year which begins in February. When making detailed enquiries about the various festivals held by the people, my informant began his account by saying: "In ancient times humans and gods mixed freely with one another, but in those far off days, men were grossly ignorant. In course of time they grew intelligent, taking no heed of the gods, and placing no faith in them. The gods, however, on realizing that the humans were becoming too wise for them, grew jealous and made themselves invisible. They then took vengeance upon humans by causing their crops to fail, bringing disease upon the cattle, and doing all manner of harm. In this way the gods caused men to put their faith in them; since when, everyone down the ages has endeavoured to propitiate them."

With this statement as a background for an account of social functions in Western Tibet, one can the more readily understand the meticulous attention paid to the performance of numerous sacrifices of food to the gods.

NEW YEAR FESTIVAL.

The New Year Festival begins on the tenth to the fifteenth day of the twelfth month of the Tibetan calendar, care being taken that the New Year Festival shall not fall on a Saturday or a Sunday. This festival lasts seven days

On the evening of the first day, the ceremony of burning the *Haldra*[1] (bundles of juniper sticks) at the cross-roads is performed.

The various offerings made to the gods during the *haldra* ceremony are:—

1. *Haldra*—a bundle of sticks of varying sizes, made out of pieces cut from the cypress-like juniper tree (*Juniperus excelsa*) and tied together with willow twigs. Three dried flowers are also inserted between the sticks.
2. *Mar-zan*—barley flour, salt, butter, and water mixed together, and hollowed so as to allow melted butter to be poured in it, the whole being placed in a bell metal vessel.
3. *Kal-chor*—a beer pot containing beer. On each side of the spout a thumb print (*tshod*) of butter and flour is made, and one at a point where the handle of the pot meets the rim.
4. *Sang-shū*—a metal vessel containing juniper berries, and young pointed sprouts of this tree. Upon these a few live coals (charcoal) are placed resulting in a smoke with a pungent odour. This is used at almost all sacred ceremonies. (See illustrations below).

[1] *Haldra*, also *kal-do* in Lahul Tibetan.—H. L. S.